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# Artists

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Magazine

A Quick Walk  
Through  
Modern Art

+ 28 Try-It-Out Tips

## What's the *Big Idea?*

The Creative Power  
of Everyday Things

GET THE  
SUPPORT  
YOU NEED

How to Apply  
for Grants

SEPTEMBER 2020

A STORY OF PAST & PRESENT  
Mining Memories for Painting Inspiration





MAY PEACE AND HOPE ALWAYS PREVAIL

Richard Schmid and Nancy Guzik

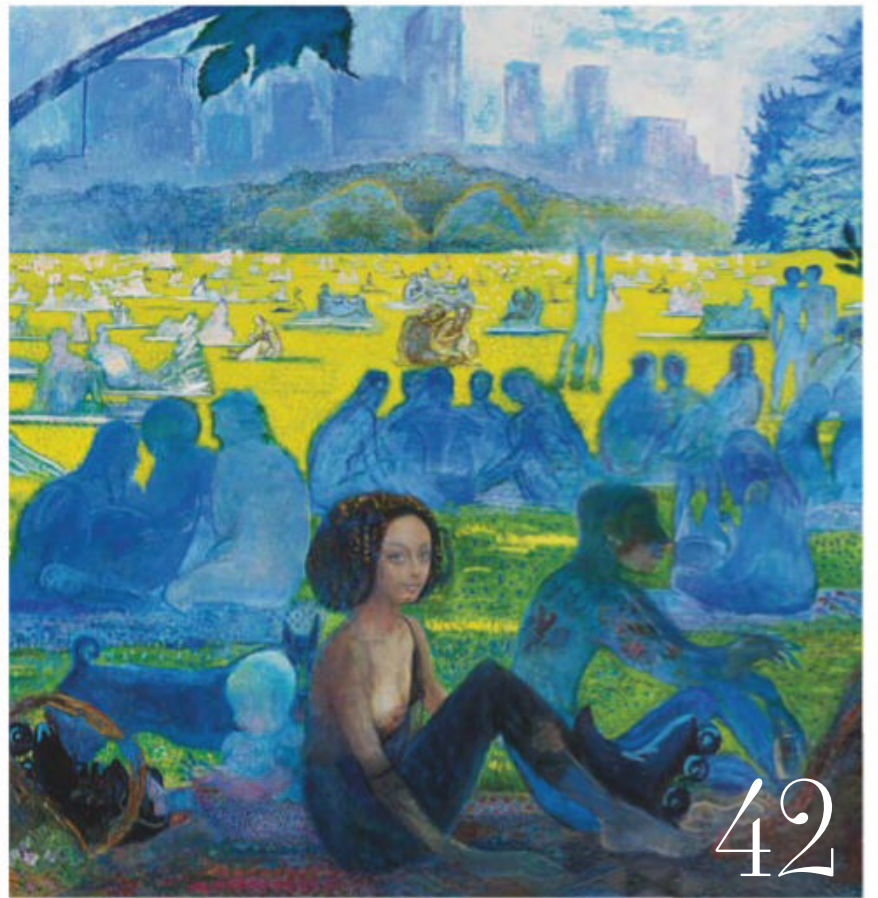
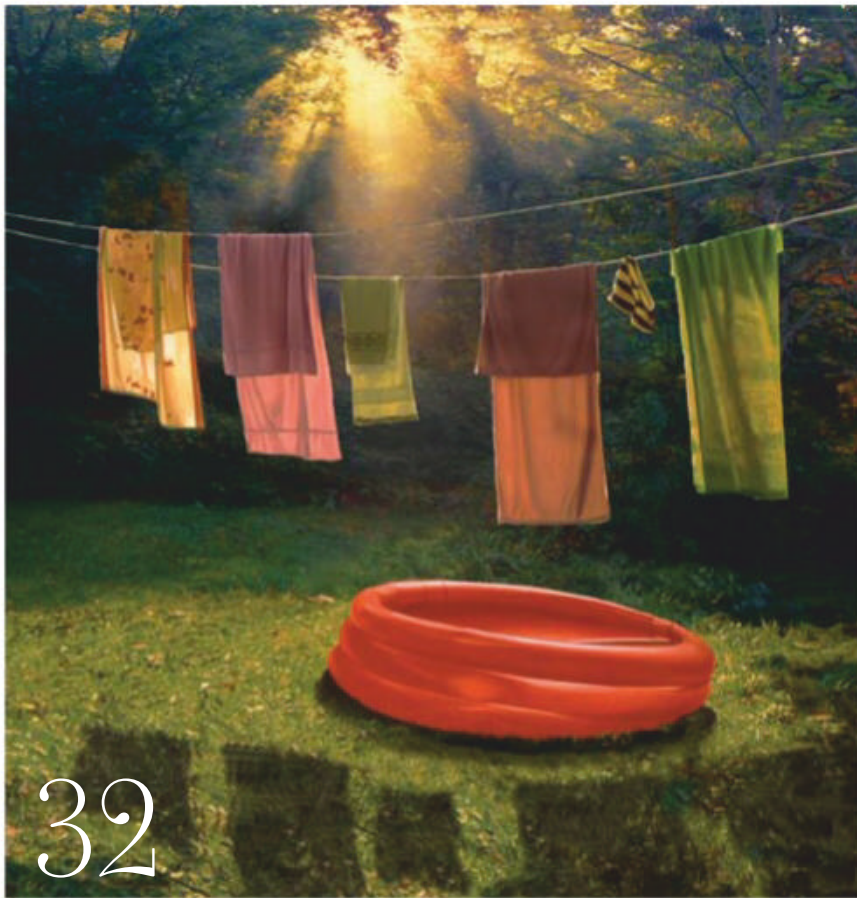


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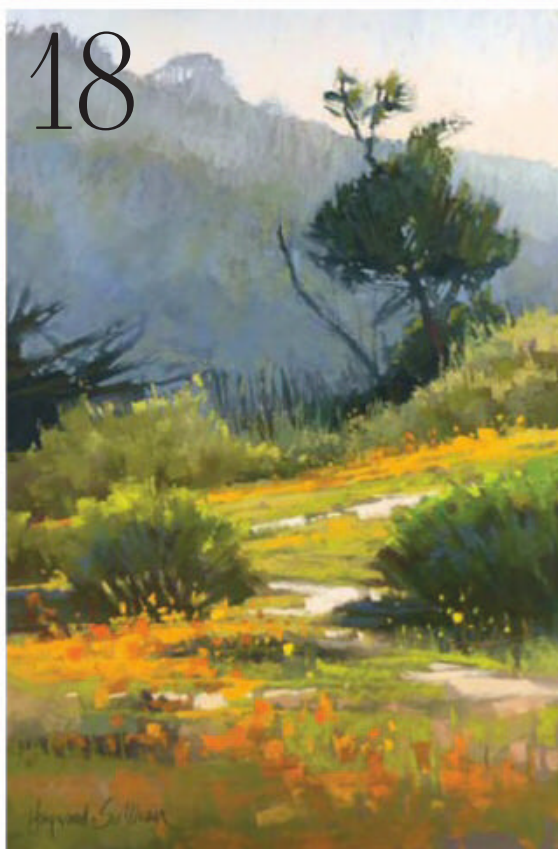
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*Artists Magazine* (ISSN 0741-3351) is published 10 times per year (January, March, April, May, June, July, September, October, November and December) by Peak Media Properties, LLC, dba Golden Peak Media, 9912 Carver Road, Blue Ash, OH 45242-5540. Periodicals postage paid at Blue Ash, OH, and additional mailing offices. Postmaster: Send all address changes to *Artists Magazine*, P.O. Box 422140, Palm Coast, FL 32142-2140. Canada Publications Mail Agreement No. 40025316. Canadian return address: 2835 Kew Drive, Windsor, ON N8T 3B7. Subscription rates: one year \$25. Canadian subscriptions add \$15 per year postal surcharge and remit in U.S. funds. Foreign subscriptions add \$20 per year postal surcharge and remit in U.S. funds. Back issues are available at [artistsnetwork.com/store](http://artistsnetwork.com/store) or by calling 800-333-0444. *Artists Magazine* will not be responsible for unsolicited manuscripts, photographs or artwork.



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1946 by Beth Verheyden,  
a Spalsh 21 Competition Winner



From meditations in the studio to trending colors, urban sketchers and Renaissance masters, Artists Network connects you with the artists, ideas, inspiration, skills, and tools that encourage art making and growth.

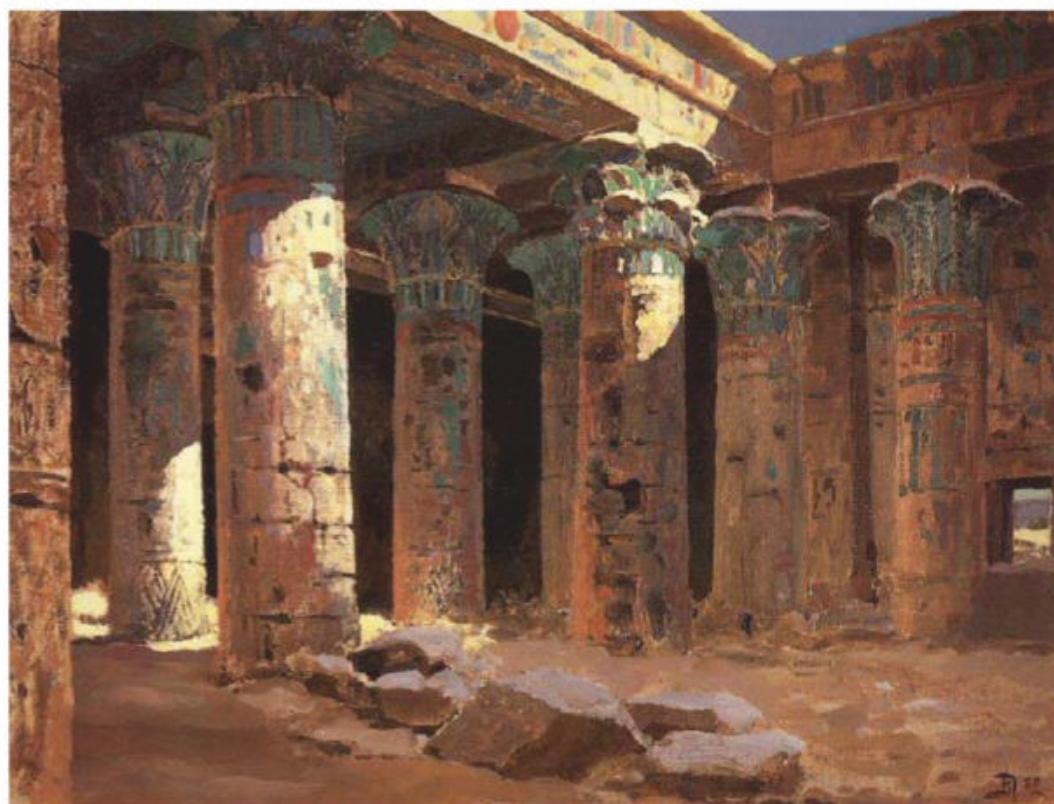
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# From The Editor



## WHAT TO PAINT NEXT?

Every creative person is in search of a good idea, and there are as many different approaches to meeting that challenge as there are artists in the world. Although we tend to put a lot of weight on the choice of subject, it may be that *what* you paint isn't nearly as significant as understanding what draws you to a subject, what you see in it and what it is that you hope to express.

In this issue, you'll meet artists who bring fresh perspectives and real imagination to subjects that may not otherwise be considered especially innovative. Janet Ruttenberg (page 42), for example, is certainly not the first artist to depict the charms of New York City's Central Park, but

"A pile of rocks ceases to be a rock when somebody contemplates it with the idea of a cathedral in mind."

—ANTOINE DE SAINT-EXUPÉRY

Boltax (page 58) paints an elderly model, she captures not only a likeness but the story of an extraordinary life. Scott Prior (page 32) doesn't venture far from home to find his next painting subject, but his ability to magnify the beauty of these familiar everyday scenes brings surprising amounts of delight and poignancy to his work.

What these artists show us is that sometimes our next big idea is stirred by observing something we've never noticed or encountered before. Other times, our inspiration is the result of seeing something ordinary with new eyes. In each case, the secret is in the *seeing*.

*Anne Hevener*

**ANNE HEVENER**  
Editor-in-Chief

**The Temple of Isis on Philae Island**  
by Vasily Polenov  
1882; 13x16½, oil on canvas  
TRETIAKOV GALLERY, MOSCOW

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Printed in the USA

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**ArtistsNetwork**



# Prime

**“BLESSED ARE THEY WHO SEE BEAUTIFUL  
THINGS IN HUMBLE PLACES.”**

—CAMILLE PISSARRO (1830–1903)



Plein air setup and painting  
by Michelle Wooderson



# An Innovative Portraitist

**HANS MEMLING's paintings in Flanders influenced the Italian Renaissance.**

BY Jerry N. Weiss

What we think of today as modern portraiture—the accurate depiction of physical characteristics to suggest an individual personality—originated in 15th-century Flanders. Among these first great portrait painters were Jan van Eyck (1390–1441), Rogier van der Weyden (1400–64) and Hans Memling (1430–94), a German-born master who appeared in van der Weyden's Brussels workshop before settling in Bruges in the 1460s.

Bruges was an international market, which enabled Memling to connect with clients from all over Europe. His paintings were collected in France and England; even more important historically, his work was studied in Italy.

Memling's portrait innovations were largely those that engaged the illusion of depth. These included the introduction of windows and distant landscapes, the three-quarter view of the subject's face and a foreground placement of the sitter's hands. The motifs were eagerly absorbed in Italy. The artist's influence on the High Renaissance was assured when Raphael (1483–1520), Leonardo da Vinci (1452–1519) and Giovanni Bellini (1430–1516) adopted Memling's portrait designs. The interaction was reciprocal, for Memling was the first Flemish artist to embellish his work with decorative Italian flourishes like gilded statues and putti.

These portraits of Tommaso di Folco Portinari and Maria Portinari

(Maria Maddalena Baroncelli) were likely commissioned to celebrate the couple's wedding. The Florentine expatriates were living in Bruges, where Tommaso was a diplomat and the manager for a branch of the Medici bank. Their portraits

The portraits are unified in their gestures of piety, as well as through lighting and color. Both figures are lit from the upper right. Surrounded by dark tones, Maria's skin is especially luminous.



THE METROPOLITAN MUSEUM OF ART; BEQUEST OF BENJAMIN ALTMAN, 1913

formed the outer panels of what was originally a triptych, with the devotional poses directed toward a central image of the Virgin Mary and Child. That center panel, long assumed to have been lost, may be a painting now in London's National Gallery.



Tommaso was about 42 years old when he married Maria, who was then 14. Both hailed from prominent Florentine families, and they enjoyed a comfortable life in Bruges. Tommaso commissioned works by the major Flemish artists of the era. Later, as manager of the Medici bank, his risky loans to the Duke of Burgundy and the Archduke of Austria resulted in the bank's failure. The couple returned to Italy in 1497. Tommaso's standing as a diplomat kept him out of debtor's prison, but he died, broke, in 1501.

**Tommaso di Folco Portinari (1428–1501); Maria Portinari (Maria Maddalena Baroncelli, born 1456)**

By Hans Memling  
ca 1470; oil on wood, each panel,  
16⅝x12½



As a portrait artist, Memling's popularity derived from a naturally sympathetic engagement with his subjects, yet he's also notable for the verisimilitude of his painting; there's little doubt that Tommaso and Maria looked just like this. The specificity of Memling's drawing, mastery of skin tones and ability to convey three-dimensional form are impressive. The painting of Maria features a specialty: an illusionistic frame, upon which a shadow is cast by her prayerful hands.

Both panels are oak, primed with a white ground. Each painting was begun with a loose underdrawing, either in pencil or paint. During the painting process, Memling altered the positions of the hands in both works, and the position of Maria's hennin, or headdress, and numerous other details. A 'ghost' of the previous placement of her extraordinary necklace can be seen higher on her neck. Subtle color gradations in the couple's clothing and background have flattened out with age.

The remaining Portinari portraits, beautiful in their clarity, are gems of the Northern Renaissance. 🍷

*Jerry N. Weiss is a contributing writer to art magazines and teaches at the Art Students League of New York.*

“Memling was the first Flemish artist to embellish his work with decorative Italian flourishes like gilded statues and putti.”





# Wild & Whimsical

A colorful bohemian aesthetic plus a strategic approach to business add up to a successful brand for surface designer **Barbra Ignatiev**.

BY Allison Malafronte

**B**arbra Ignatiev's bold outlook on life translates seamlessly to the bright, beautiful floral designs she creates in her sunny California studio. Through her independent surface-design company, BARBARIAN® by Barbra Ignatiev, featuring "Art for the Wild-at-Heart," she licenses her work to a variety of manufacturers who then transfer her whimsical prints onto everything from stationery, swimwear and bedspreads to plates, pillows and planners. Retailers that carry her designed products include Anthropologie, Bloomingdale's, HomeGoods and Staples. With close to 20 years in the product-design field, more than 900 designs to her credit and a boatload of business savvy, Ignatiev offers useful principles for fine artists and designers alike who aim to develop a successful studio practice.

## MINDSET AND VISION

Ignatiev found her way to surface design through several years of soul searching and intentional career development. She earned a BFA in illustration, but after graduating she suffered a long creative dry spell. The artist soon realized that what was missing from her education were the mental attitude and leadership skills needed to



The **Ideal Beach House print** began as Ignatiev's visualization of her and her husband's dream of living closer to the ocean and owning a beach house. "I put this print on leggings for me and on a shirt for him. We strut around Santa Cruz, and people probably think we're crazy—but we're actually a walking vision board for our future beach-house life!"

turn her art into a successful business. Rising to the need, Ignatiev set out on her own educational journey, guided by online business courses as well as books on creativity, entrepreneurship and mindset, including Brené Brown's *Dare to Lead* and Elizabeth Gilbert's *Big Magic*. "First I did a lot of journaling to discover what I truly wanted, and then I made a plan with small steps to get there," she says. "I discovered that my heart really wanted to be an artist and to own that title, so BARBARIAN originated from a deep desire to live a brave and colorful life."

Ignatiev spent 15 years working for several product-design studios prior to launching BARBARIAN, but it was her first design job at a paper converter for tabletop items that opened her eyes to the possibility of painting for surface design. "Although I didn't actually create the art at my





first job, I learned how to take existing art and edit and manipulate it for products,” she explains. “This was the first time surface design was presented to me as a career path, and I loved it! I love how surface design is both creative and practical. For me, it’s about surrounding yourself with art and creating your own world. It’s about putting your art *everywhere*, so I really think you should want to look at and live with your art first. Design your own reality, and more than likely, other people will want that reality too.”

One of Ignatiev’s earliest strategies when launching BARBARIAN was to release so much art that it would be hard for people not to notice it. “In 2014, I gave myself the goal of creating one piece of art a day in just 30 minutes,” she says. “Whether or not I loved a design, I would post it on my online shops [Society6 and Zazzle] and get feedback based on what was bought. Then I focused on the intersection of what people liked and what I enjoyed making. I eventually got better at making art, and although I now spend more time on a design, I still say that done is better than perfect. Maintaining momentum and enjoying the process are my goals, not perfection. Today, I keep a consistent goal of finishing one design per day, and I typically release about 10 designs a month.”

In addition to sharing her designs in her online stores, Ignatiev posted them to her Pinterest, Instagram and Facebook accounts. It wasn’t long before she had hundreds of designs circulating online, and major retailers began

approaching her. Three years ago, Ignatiev landed a professional agent who further circulated her art at trade shows and helped her attract top clients. In the last five years, BARBARIAN has garnered more than a dozen licensees in the U.S. and overseas. “Inadvertently, I’ve created what people refer to as a ‘lifestyle brand,’ but that was never my intention,” she says. “It happened because I made the art I wanted to see; I covered my life in it, and I made sure others saw it as well.”

## FROM STUDIO TO LICENSEE

On a typical day, Ignatiev’s creative process starts with an idea or vision that inspires her. Sometimes this comes from a dream or desire that she wants to see become a reality; other times it arises from something as simple as seeing a beautiful flower while strolling around her Oakland, Calif., neighborhood. Seated at a large painting table with her favorite upbeat music playing, she starts by drawing or painting a design on paper, usually with watercolor and



### ABOVE

The whimsical print BEWBS (slang for “boobs”) addresses the body positively. “Body shaming is pervasive,” says Ignatiev. “I use my art to change the narrative in a delightful way.”

### LEFT

This mug is part of Ignatiev’s ongoing collaboration with Lang companies. They’ve produced hundreds of products with her designs, including gifts, leather goods and calendars.





**ABOVE**

Ignatiev sets the scene and shares in-process photos and stories via Instagram, which helps people connect with the designer and her work.

**LEFT**

During the development process with her bedding-goods partner, Ignatiev expressed her desire that her prints be big and bold. It's a unique approach in the industry, but the collection is quickly selling out.

pencil. Although she uses a variety of brands, Ignatiev particularly loves the vibrancy of Dr. Ph. Martin's watercolors and the smooth surface of Fluid hot-pressed watercolor paper, which she says also scans well.

After completing the painting to her liking (and dancing around her studio while she waits for the layers of watercolor to dry), the artist scans the piece into her MacBook Pro computer and uses her Wacom tablet to start building the art as a seamless pattern. Using editing tools in Photoshop, she cleans up the scan, cuts and pastes pieces to arrange a continuous pattern and edits the color to achieve the right levels of saturation, chroma and harmony. "Creating a seamless pattern is my specialty," she says. "There's something very satisfying about a piece of art that can be boundless and expansive."

Rather than taking custom orders or commissions, Ignatiev works in a way that allows creative freedom. Through her design-a-day practice, she amasses an ever-growing portfolio of her favorite designs. Then companies can apply to access her portfolio and license specific offerings. Once a design is licensed, Ignatiev begins a series of conversations and approvals that continues from the conceptual stages through final production. This ongoing communication ensures a quality layout and adherence to her style guide. Ignatiev mentions the importance of being an accommodating and open collaborator, especially when the licensee is laying out the art on the product and inquiring about scale and placement. The artist explains

the changes she wants, if any, and asks whether the collaborator agrees they will work. "I'm not a 'design diva' with a need to have my hand on everything," she says, "but I do need to ensure product consistency throughout the BARBARIAN brand."

## CONNECTION, POSITIVITY & BIG LOVE

Ignatiev has recently realized the importance of sharing her backstory and process with fellow creatives and aspiring artists. "I'd forgotten how interested people are about the steps of creativity and the story behind the art, since I'm usually so entrenched in my own work," she says. During the early COVID-19 shelter-at-home days, she sent her followers an invitation to join her in her studio for a glimpse of her day-to-day creative life. In her invitation, she expressed her thankfulness for the escape and relief that the creative process lends her and then offered to host a behind-the-scenes online getaway: "This will be a beautiful, delightful place to escape to. A place of hope, connection, and inspiration."

Viewers who participated via a private Facebook group received four weeks of access to Ignatiev's studio, including tours, first looks at new art, exclusive downloads and open Q&As. "I think it's a great way to connect on a deeper level with other humans," she commented after a week into the event. "People are curious about the life of an artist, and I love sharing in a more free-form style, rather than





As part of the BARBARIAN collection at Staples, this planner sold next to the notable Martha Stewart and Cynthia Rowley brands.



“I love how surface design is both creative and practical. For me, it’s about surrounding yourself with art and creating your own world.”

— BARBRA IGNATIEV



step-by-step tutorials.” Ignatiev also shares peeks into her process through Instagram, noting that “people seem to love seeing the colors bleed as much as I do.” New design releases appear in social media posts and her weekly e-newsletter.

Through the e-newsletter, Ignatiev shares honest and encouraging thoughts about a recent design, an idea on which she has been ruminating, or general thoughts about creativity. She sometimes tells relatable stories about struggles or rough patches she may have faced that week, always turning the negative to positive with a touch of humor. The artist often offers a free design download or some sharable file, and she ends every e-newsletter with the closing, “Big Love.” That larger-than-life spirit of loving others, living bravely and spreading positivity is clearly the cornerstone of everything Ignatiev does through BARBARIAN and the wild-at-heart art she continues to share with the world. 🍓

*Allison Malafronte is a fine arts and design writer based in the greater New York area.*



These ceramic bowls and tea cups are part of Ignatiev’s collection for Anthropologie. They’re the fruit of one of her first major collaborations—and a dream-come-true for the designer.

▶ FOR MORE INFORMATION ON BARBRA IGNATIEV AND BARBARIAN, VISIT [BARBRAIGNATIEV.COM](http://BARBRAIGNATIEV.COM) AND [INSTAGRAM.COM/ABARBARIANHEART/](https://www.instagram.com/ABARBARIANHEART/).



# Painting What's Just Outside the Door

**Michelle Wooderson** shares how she finds extraordinary beauty in the ordinary day-to-day scenes that surround her.



Wildflowers picked from a field next to my house are the perfect subject matter for a still life porch-painting session.

Danish-French Impressionist Camille Pissarro (1830–1903) said, “Blessed are they who see beautiful things in humble places where other people see nothing.” I think, as artists, one of the best things we can do to make our work relatable and authentic is to paint what we know. Whether you live in a French village where the Impressionists painted, in a bustling city apartment or a rural area—there is beauty all around. If we look for it in our everyday surroundings, we can find it waiting just outside our doors.

## SEEING WITH NEW EYES

I discovered the beauty close to my own home when I decided that I wanted to get back into painting after a 30-year hiatus. I started taking walks in the woods behind my house with my watercolor journaling gear in a small backpack, and I’d sit down on a log and paint the landscape. Then I took up oil painting, and my eyes were opened still more to the beautiful scenes surrounding me.

I realized that I don’t need a mountain view or an ocean sunset in order to paint a beautiful landscape. The scenes that are right in front of me make me think of home, family and all that’s comforting and familiar—and that makes for some pretty great subject matter.

Scenes that I used to whiz past a hundred times without noticing have now become subject material

PHOTOS BY MICHELLE WOODERSON



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**LEFT**  
This setup shows all of the gear I would pack for a trip or a long day of pencil or watercolor sketching. It includes my pencil/marker case, several watercolor palettes, brushes, sketch books and other essential items for outdoor sketching—like my visor, bug spray, and a portable phone charger.

**BELOW**  
I made a small brush roll to serve as a sketching kit for the times when I need a simpler watercolor setup. It includes one small sketchbook, a watercolor palette, a few brushes and pencils and a small water bottle. It fits into my smaller bags and can be used for short sketching sessions.



for my paintings. Sometimes I paint the same scenes over and over again, with each painting taking on new life. Plein air painting has become a new normal for me. I can often be found near some close-to-home trees or in a grassy field, painting the beauty all around me.

Sometimes I'll take my dog on a nature walk and collect leaves,

feathers and berries to use as subject matter for a still life setup on my kitchen table. Even a Sunday country drive with the family gives me plenty of opportunities to take photos that I can use later as reference material for painting landscapes.

Then there are the times when I literally paint right outside my door. On my porch, I'll set up still





life compositions consisting of subject matter such as an old blue canning jar filled with wild flowers that I picked in the fields next to my house. Sometimes I set up my easel at the end of my driveway and paint the gravel road that leads to our house. In the summer, I can usually be found planted in the rows of my vegetable and flower gardens with my easel and a friendly cat or two under foot.

## FINDING HOME AWAY FROM HOME

At times when I do paint a little farther away, it's usually in places that feel like a home away from home. The local lake, where my family enjoys camping in our vintage Airstream, provides plenty of new scenery just a few feet from our campsite. A cabin in the mountains typically has a deck with a beautiful view. Painting right

**ABOVE**  
While painting this garden scene right outside my home, I used a pochade box with a drawer to contain most of my oil painting supplies.

**RIGHT**  
I was able to paint this beautiful scene right off the deck of our cabin while on vacation in Colorado because I planned and packed my oil painting gear for the trip the same way I planned and packed my suitcase.







LEFT

Here I'm using the same paint palette and oil painting supplies when painting from a reference photo at my dining room table that I would while painting outside. By keeping my painting supplies consistent, I can set up to paint anywhere.



## VARIATIONS ON A THEME

The best thing I did for myself as a beginning artist was to paint from life and to paint often. Within days of embarking on my oil painting journey, I started the 100 Meadows Project on Instagram (#100meadowsproject). It was a grand undertaking in which I challenged myself to paint 100 meadow landscapes (sized 4x6), in a five-month time frame. I planted myself in the middle of a meadow and painted, even as I was learning the basics of oil painting techniques. On occasion, I would take photos of the landscape and paint inside when the weather was inclement. A painting challenge like this can be helpful for beginners, but even skilled painters can benefit from intensive study of a single subject. Choose a scene or subject that's just outside your door, and then set yourself a goal.

outside the door is always a viable option, even when I need a little change of scenery.

So wherever you are, be there. Show up to paint, and the world will unfold all of its beautiful glory, even in the most ordinary places. 🌿

*Michelle Wooderson lives in Kansas and gains creative inspiration from walks in the woods, trail riding in the mountains and camping in a vintage Airstream. She also enjoys painting en plein air.*



## WE ASKED...

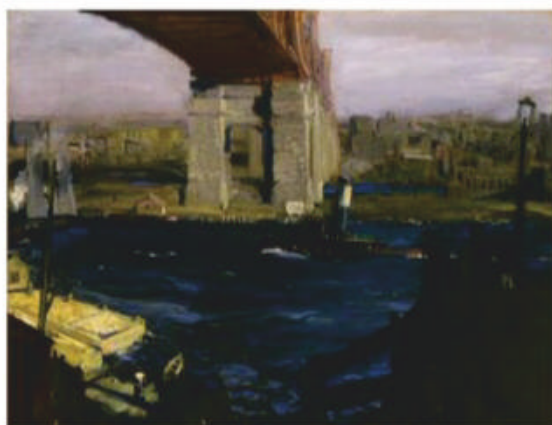
# What's a little-known painting that stopped you dead in your tracks when you first saw it?

*"The Bridge, Blackwell's Island by George Bellows [American, 1882–1925].*

I love the bold composition—especially the overarching bridge. The solidity of this massive structure provides the perfect counterpoint for the sweeping movement of the river.

This painting truly represents the relationship between nature and the urban scene."

JOHN SALMINEN  
ARTIST AND INSTRUCTOR



**The Bridge, Blackwell's Island**  
by George Wesley Bellows  
1909; oil on canvas, 34x44  
TOLEDO MUSEUM OF ART, TOLEDO, OHIO

*"Balaklava, by Carlo Bossoli [Italian, 1815–84]. The rendering of atmospheric perspective and the contrast of warm and cool colors, along with the strength of the drawing, make this a favorite picture to contemplate and also to absorb the technical skills of the artist."*

MICHAEL SKALKA  
CHAIRMAN, ASTM D01.57,  
ARTISTS' MATERIALS STANDARDS



**Lake Keitele**  
by Akseli Gallen-Kallela  
1905; oil on canvas, 21x26  
THE NATIONAL GALLERY, LONDON

*"Lake Keitele by Akseli Gallen-Kallela [Finnish, 1865–1931], which I encountered at the National Gallery, in London. The confidence and bravery in painting bold opaque stripes from edge to edge over the beautiful reflected color caught my attention. On closer inspection, you can see that the reflected color is painted up to the stripes, not the stripes on top, so it's calculated—not a wild dash with a brush."*

MARION BODDY-EVANS  
ARTIST, INSTRUCTOR AND WRITER



**Balaklava**  
by Carlo Bossoli  
1857; gouache with watercolor on paper laid down on canvas, 30<sup>1</sup>/<sub>8</sub>x44<sup>5</sup>/<sub>16</sub>  
NATIONAL GALLERY OF ART, WASHINGTON, D.C.

WE ASKED...

YOU ANSWERED

*"Cart With Black Ox by Vincent van Gogh. I don't know that it's 'little known,' but I saw it for the first time in the Portland Art Museum last year and actually cried. Van Gogh has always been my favorite artist, and seeing this in person was incredible."*

—CHESSIE CARTER

*"When I was 17, my high school art class went to the Detroit Institute of Arts. When I walked into the room with Cotopaxi, by Frederic Edwin Church, it took my breath away. I could have stood there for hours."*

—DENISE LEHRKE

*"I saw The Flood by Jean-Baptiste Regnault at the Louvre in the 1980s and was completely spellbound."*

—AUDREY INNES

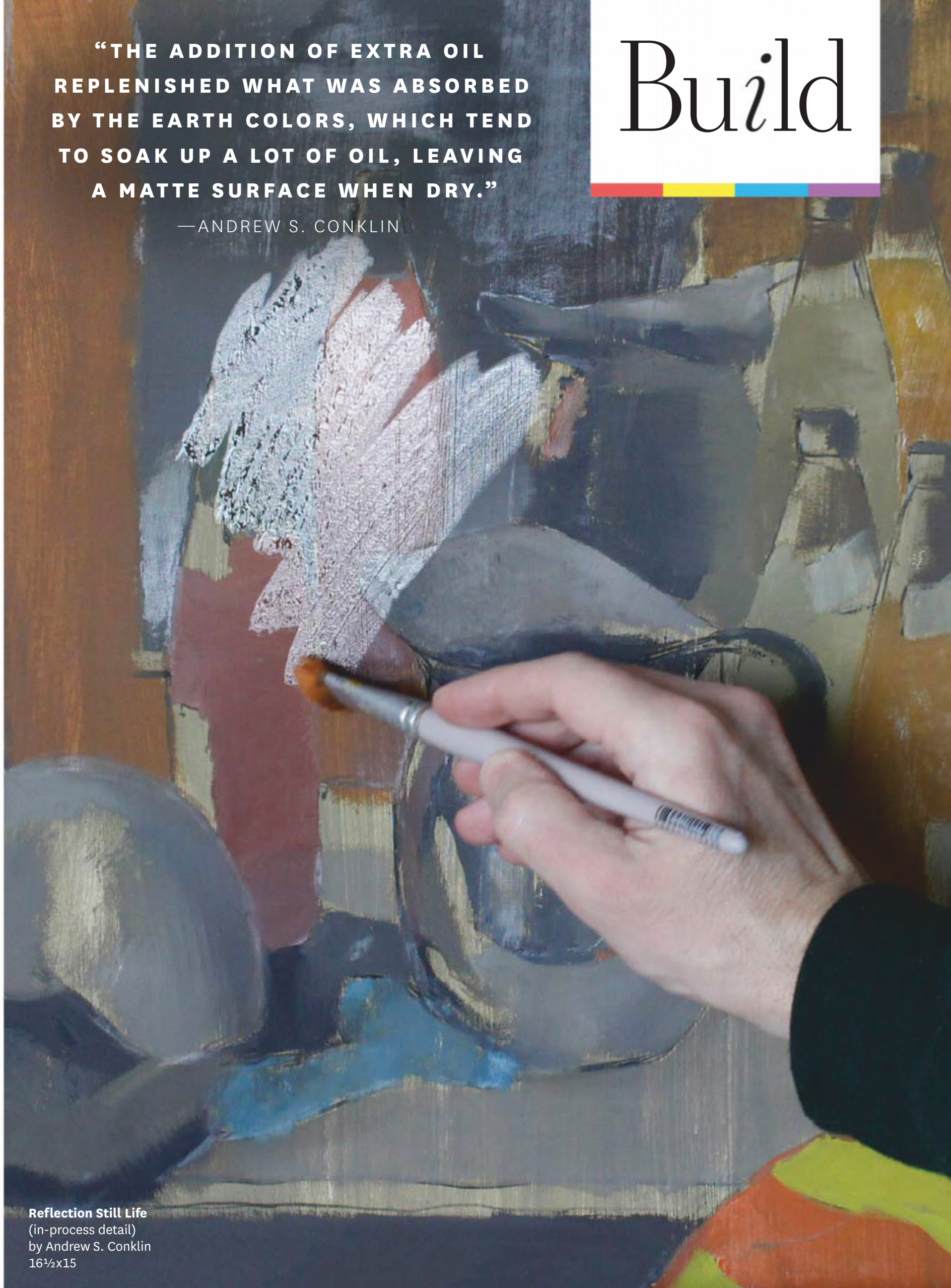
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**“THE ADDITION OF EXTRA OIL  
REPLENISHED WHAT WAS ABSORBED  
BY THE EARTH COLORS, WHICH TEND  
TO SOAK UP A LOT OF OIL, LEAVING  
A MATTE SURFACE WHEN DRY.”**

—ANDREW S. CONKLIN

# Build



**Reflection Still Life**  
(in-process detail)  
by Andrew S. Conklin  
16½x15



**VALUE**

# Where Land Meets Sky

**LIZ HAYWOOD-SULLIVAN shows how one value relationship is key to determining values throughout a painting.**

How often have you heard about the importance of value in a representational painting—that value is more important than color? But did you know that for landscapes there’s one value relationship that’s more helpful than others—a relationship that can act as the North Star in guiding all other value decisions as you paint? This important relationship occurs where the sky meets the nearest land element.

The sky is key because it’s the source of light in a landscape painting. The quality of illumination on your subject is determined by the time of day, time of year and weather

conditions. The amount of light available also determines the value range of your painting. A rainy day will have you working only in mid-tones, whereas a bright, sunny day will have a broader value range, with darker darks and lighter lights. Learning how to control your values when capturing a particular lighting effect allows you to communicate to viewers the essence of the scene.

## THE SKY-LAND VALUE RELATIONSHIP

Let me explain how to use the sky-land relationship to guide your value

choices. After you establish the composition and first layers of your painting, identify an area where the sky meets a land element. Evaluate your value shapes, such as the sky against distant mountains or a building or a mid-distant tree. Squint to nail this value relationship and make sure that you accurately reproduce it in your painting. Once this relationship is correct, then use that same land element to evaluate other value shapes next to it. Working farther and farther from the sky, continue to adjust adjacent value relationships. (See *Working From the Sky Down*, page 20, for a demonstration.)

## DISTORTED VALUES

Plein air observation is invaluable to seeing correct values. Cameras and cell phones distort value relationships because digital devices cannot see all the nuances in color and value that the human eye can. In addition, most of us use our devices in a point-and-shoot mode, not taking the time to bracket shots or adjust focus. In point-and-shoot mode, digital devices attempt to optimize the scene, but that often means that some areas fill in with overly dark values while bright areas blow out.



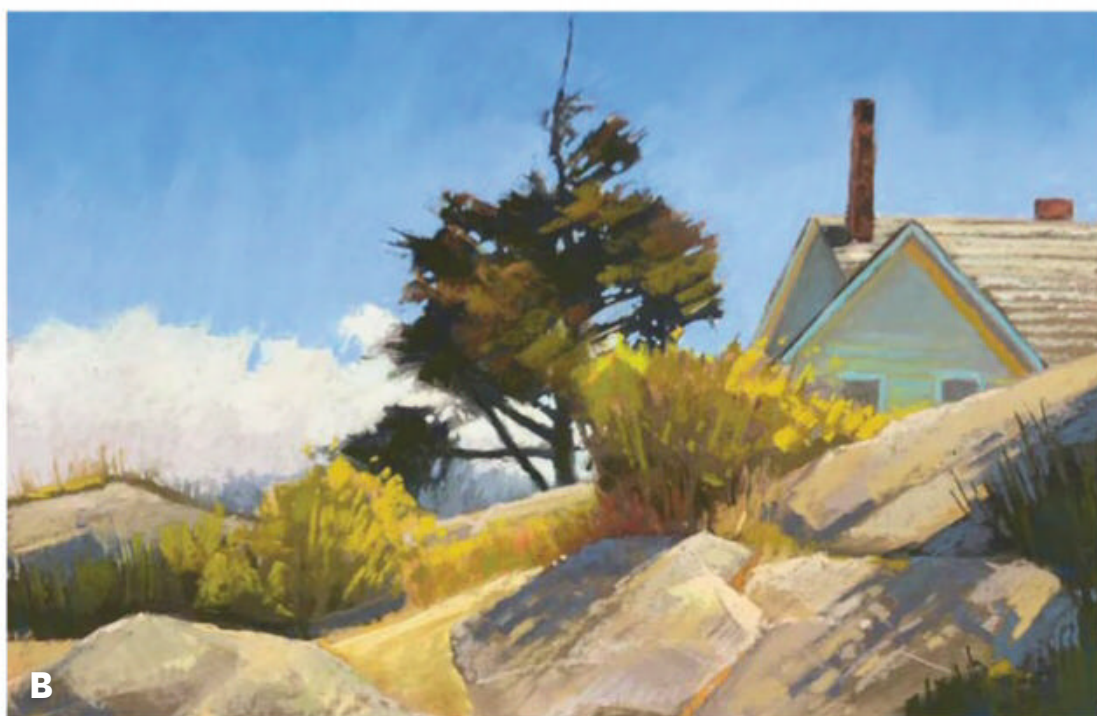
Do this experiment to see how your device distorts an image. Go outside on a sunny day and shoot a scene with sky and land elements. Now hold up the image on your screen and compare it to the actual scene in front of you. Take a careful look at the values.

The photo on the left shows the result of my own experiment. The image on my iPad screen increased the contrast of the trees against the sky. In real life, the trees and sky are almost the same value, but on the iPad, the trees go very dark. Now compare the shadowed foreground area on my iPad with the foreground of the actual scene. Shocking, huh? Try this using your own devices, and educate yourself on the adjustments you need to make when using your reference images.

**NOTE:** I photographed my experiment with my smartphone, which added yet another layer of value distortions.



## TRICKLE-DOWN EFFECT



These images show how the value of the sky trickles down to all the values in your painting. Painting A is a plein air study I did of a house on Monhegan Island on a late June morning. Since the island is 12 miles out in the ocean, there's some light diffusion, due to all the moisture in the air. The moisture molecules scatter the light, making the sky hazy and less blue. My goal for this study was to capture the feel of the brilliant light of a summer morning.

In Painting B, I referenced the image my camera captured, making the sky darker and more contrasted; however, I didn't change the values of the buildings or foreground. Compare the values around the cottage in both paintings. In B, the roof appears significantly lighter. If I darkened the roof to match the sky-roof value relationship in the first painting, then I'd have to adjust every value in the rest of the painting as well—the entire painting would become too dark.

The key to getting your values right is to get the sky value right from the very beginning. Then go to the nearest land element and continue from there.

## EYE ON THE SKY

Seeing value and correctly depicting it is an ongoing challenge. Just when you think you've figured it out, you find there's more nuance and more to learn. The best instructor is direct observation. Look carefully and you'll learn to see better. Study the sky and, when possible, work en plein air, doing studies or paintings. Remember, nailing the sky-land relationship is a reliable guide for choosing values throughout your painting.

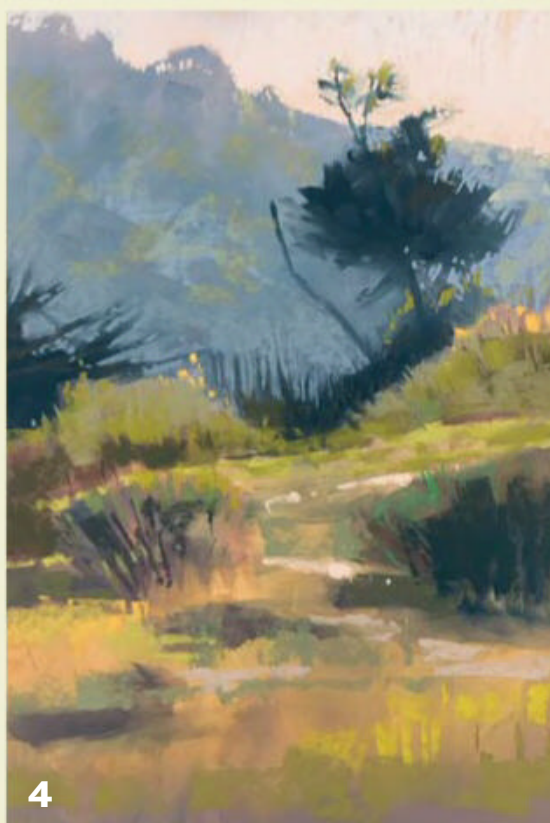
*Award-winning pastelist and international workshop instructor Liz Haywood-Sullivan is a Master Circle member of the International Association of Pastel Societies (IAPS) and a Master Pastelist of the Pastel Society of America. She served as president of the IAPS from 2013 through 2017.*

 VISIT THE ARTIST'S WEBSITE AT [LIZHAYWOODSULLIVAN.COM](http://LIZHAYWOODSULLIVAN.COM).

  
Turn the page for a  
step-by-step demo



## WORKING FROM THE SKY DOWN



**1 Reference:** Working en plein air is best for determining value relationships in a landscape (see *Distorted Values*, page 18), but since I can't take you outdoors with me, I'll use this photo to establish the initial sky-land value relationship.

**2 First layer:** The first pass is an underpainting. I used a pastel and alcohol wash to establish forms, composition and value shapes. The trees and bushes are the correct values, but the background and foreground are too light. Look at the value shape of the background hill against the sky and compare the values of those areas to the corresponding areas in the step-one photo. The sky value in the painting looks correct, but by squinting at the ridgeline, you can easily see how the hill is too light against the sky.

**3 Adjust the sky-land value relationship:** Look what happened when I darkened the value of the hill. The value relationship between the sky and the ridgeline/hill looks much better. Now the dark tree shapes aren't as dominant. You also get a sense of the strong light in the foreground, which is a more accurate rendering of the actual lighting condition.

**4 Reference values against each other:** Once I corrected the sky-hill value relationship, the values for the rest of the painting fell into place. I determined the bushes and foreground values by comparing them against the value of the background hill. If I'd kept the background too light, then the values in the whole painting would have been too light.





## 5 Finishing touches:

Once I'd established the desired values, I layered on local color, refining existing details and adding finishing touches, such as the poppies, thus completing **Big Sur Spring** (pastel on sanded pastel paper, 18x12). 🍷



**STILL LIFE**

# A Mirror Illusion

**ANDREW S. CONKLIN demonstrates a supreme challenge for realist painters—rendering a mirror and its reflection of shiny objects.**

The debt Western realist painting owes to the mirror is hard to quantify, but it must surely be substantial. Artists since Jan van Eyck (1390–1441) have included mirrors within their paintings to showcase their skill of copying the reflections they saw and also to convey visual information lying outside the painting. It seems likely, too, that these artists have enjoyed employing a kind of visual game, asking the viewer to reconstruct the details of the space depicted.

What drew artists to depict mirrors? There are several possible reasons: For one, the reflection produces a symmetrical image, and humans appear hard-wired to respond well to symmetry. Also, the polished, reflective surface provokes the realist painter into competing with the mirror's ability to flawlessly re-create the three-dimensional world on a flat surface. Then there's the technical challenge of depicting the mirror itself: rendering a mirror with its contents involves a paradox of showing its own surface while limiting its visibility enough to show the image it contains. As viewers look at a painting of a mirror, they may rightly ask, am I looking at something or through something? In this way, the experience of looking at a mirror is much like that of looking at a painting itself. Finally, there's the metaphoric aspect of the mirror, which is traditionally found in Italian paintings of Narcissus as well as vanitas works of Baroque Holland. While doubling our delights of the beauty we gaze upon, the mirror image contains a clear warning against pride and hubris.

The perils of hubris notwithstanding, I decided to take on the challenge. My setup consisted of a variety of reflective objects. On a polished ceramic tabletop I placed several glass bottles of colorful Italian soda, a black iPad, a polished nautilus, a few blue Venetian glass ornaments, a Vollrath stainless steel pitcher and a reflective orange safety vest. Behind the table I placed a beveled mirror to reflect the entire setup. My painting of the setup, *Reflection Still Life*, is on the opposite page. Turn to page 24 to see a step-by-step demonstration of this work.



**ANDREW S. CONKLIN** earned a BFA from the American Academy of Art, in Chicago. He attended the National Academy of Design and the Art Students League of New York before earning an MFA from the Academy of Art University, in San Francisco. Gallery Victor Armendariz, in Chicago, represents his work.

For more information, visit [cargocollective.com/andrewsconklin](http://cargocollective.com/andrewsconklin).

## Materials

**PAINTING SURFACE:**

illustration board sized with rabbit-skin glue mixed with raw umber powder

**TRANSFER MATERIALS:**

- Saral transfer paper
- colored pencil

**PAINT APPLICATORS:**

- watercolor brushes: 1/8- to 1-inch synthetic flats and a genuine squirrel mop for blending
- small Japanese painting knife

**OILS:**

- Cremnitz white
- Mars black
- raw umber
- transparent earth yellow
- Indian yellow
- Venetian red
- neutral tint
- Mars elow
- ultramarine blue
- phthalo turquoise
- alizarin crimson

**MEDIUM:** 1/4 linseed stand oil to 3/4 Gamsol

**OTHER:**

- light gray pastel stick
- T-square
- cotton rag





**Reflection Still Life**  
oil on illustration board, 16½x15





# STEP 1

I sketched my design on tracing paper to work out the appropriate scale, then transferred the major contour lines onto a paperboard panel (illustration board) prepared with rabbit-skin glue mixed with raw umber powder. After that, I reinforced the lines with a small brush dipped in thinned black paint.



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## STEP 2

Using a small painting knife, I laid in the reflection in the mirror with black, raw umber, transparent earth yellow, and Cremnitz white. I spread the colors with flat watercolor brushes. I used the same colors to block in the pitcher and its reflection, then mixed transparent earth yellow, Venetian red, Mars yellow, alizarin crimson and Cremnitz white to paint the left soda bottle and its mirror image. I then filled in the glass ornament shapes with a combination of ultramarine blue, phthalo turquoise and white.



## STEP 3

I continued laying in the base colors for the mirror frame, nautilus, iPad, righthand soda bottles, table and vest. Once this layer dried, I took some medium—a mixture of one-quarter linseed stand oil to three-quarters Gamsol solvent—and brushed it over the entire surface with a flat watercolor brush. The addition of extra oil replenished what was absorbed by the earth colors, which tend to soak up a lot of oil, leaving a matte surface when dry.

# Colored Pencil—PLUS



*Mediterranean Blues*, Anneli Johansson (Greece)  
Colored pencil and painting pastel, 15" x 12"

Juried into the 2020 CPSA Explore This! 16 Online Exhibition

**E**xplore This! is the juried online exhibition from the **Colored Pencil Society of America** that encourages fine artists who work primarily in colored pencil to experiment with adding other media. The exhibition offers more than **\$5,000 in awards**. **Plan now** to enter the 2021 **Explore This! 17** exhibition.



The 2021 prospectus will be available by September 1 on the CPSA website. See the 2020 **Explore This! 16** online exhibition at: [www.cpsa.org/ETA](http://www.cpsa.org/ETA)

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## STEP 4

I immediately wiped away the excess oil with a clean cotton rag. There was still enough oil left on the surface to aid the transition to the next paint layer.



## STEP 5

Using a piece of light gray pastel stick, I reestablished and refined the contours that were lost in the block-in. I used a T-square to draw the mirror frame.



## STEP 6

In rendering details, I worked from front to back in order to key the value contrasts slightly lower in the background reflection than those I planned for the foreground. In this way, I hoped that the reflection would seem to recede. I placed highlights of white with a little neutral tint on the picture's reflection.



## STEP 7

I completed the reflections by painting the soda bottles on the right with mixtures of white, Mars yellow, neutral tint and Venetian red. I added highlights with a mixture of white and neutral tint gathered on a knife edge and put down in one swipe. This gave each highlight the sharpness I saw on the glass bottles. I then indicated my easel in the upper right and began to paint the reflections in the iPad. I spent several hours rendering the transparent blue glass of the ornaments.





## STEP 8

I had put off painting the prominent central highlight on the pitcher because I wanted to do it in one go. In order to keep it fresh, I had to wait until the light was strong and consistent and I was in the proper frame of mind. With a thick dollop of white on my knife, I carefully spread the paint on the panel, manipulating it into the elongated trapezoid of the highlight.



## STEP 9

The mother-of-pearl iridescence of the shell was a devilish surface to paint because the rainbow colors shifted each time I moved. I first redrew the contour to correct a flatness in the curve. Then I mixed nearly all of my colors in various combinations to capture the colorful refractions on the shell's surface. I then turned to the vest, and with alizarin crimson, Indian yellow and Mars yellow, I painted the folds and the reflective yellow-green tape.



## STEP 10

To complete **Reflection Still Life** (oil on illustration board, 16½x15), I added details to the vest tape and decorations to the bottle labels. I also added another layer to the ceramic table, including abstract reflections from objects on its smooth surface. Finally, I rendered the bevel in the mirror, adding a chromatic aberration to correspond with the shift to blue sky reflected in the angled strip of beveled glass. 🍷



# 5 Painting Styles

Drive your vision at the easel with a brush-up on art history.

—COURTNEY JORDAN



## Abstraction Dos and Don'ts

**DON'T** be literal! Not. At. All.

**DO** free yourself from visual cues of the physical world. You can use these as a jumping-off point, but you won't need them for where you're going.

**DON'T** forget the expressionistic gesture. What kind of marks does your inner Jackson Pollock want to make?

**DO** use color, form, line and shape to communicate.

**DON'T** forget that most art has a degree of abstraction. How extreme you make that degree is up to you.

**DO** embrace history. Abstraction existed long before the early 20th century. Aspects of it can be found from all time periods and many cultures, from prehistoric cave paintings to Chinese and Islamic calligraphy.

## Surrealist Know-How

Salvador Dalí's *The Persistence of Memory*, with its drooping watches in an arid landscape, embodies Surrealism. Here are three reasons why:



### 1. The unease

**factor:** Surrealists composed their work with disparate elements intended to make viewers feel unnerved, as if their eyes have been tricked. Cue your equivalent of melting clocks.

**2. Dream and reality:** Dalí's iconic painting combines components of the real and unreal, from the actual Catalonia cliffs of Spain to the timepieces that, in Dalí's words, represent "the Camembert of time." How might you combine the real and the surreal?

**3. Validation of the unconscious:** Dalí said, "There is only one difference between a madman and me. I am not mad." Surrealism put a supersized emphasis on free association, dream analysis and the idiosyncratic. As a surrealist dabbler, you can illustrate your own irrational thoughts and feelings with utmost confidence in your vision.

## Cubist Cheat Sheet

Cubism, an early 19th-century art movement, favored non-naturalistic forms. Look to the work of Marcel Duchamp and, most especially, Pablo Picasso for inspiration.

**Color:** An early phase, analytical cubism, was subdued in color, leaning toward grays, blacks and browns. Later, synthetic cubism brightened things up. But don't get caught up in color. It's all about form.

**Marks:** Let geometric shapes dominate. Break down objects, and exchange organic curves for planar edges.

**Unique characteristics:**

- Throw traditional perspective out the window. Use planes and angles to describe volume, mass, space—everything. Depict these from multiple viewpoints.

- Mesh objects with their environments; emphasize the flatness of the picture plane.



- Consider collage, a Cubist favorite.
- When choosing your subject, consider the Cubist fixation on modernity and mechanization.

### Architectonic Painting

by Lyubov Popova  
1917; oil on canvas,  
29<sup>13</sup>/<sub>16</sub> x 21

COURTESY OF THE  
LOS ANGELES COUNTY  
MUSEUM OF ART



## Impressionist Indicators

- **Think radical:** Impressionists were rule breakers, defying the dictates of academic painting. Don't let a reigning style sway your vision.
- **Think real life:** Impressionists paved the way for depictions of real people going about their ordinary lives. Don't undervalue the people, places and things around you.
- **Think light:** Impressionists abandoned the studio for the plein-air world with its natural, ever-changing daylight. They saw light everywhere, even in the shadows, which they painted with the colors they observed in the sky. Do likewise.
- **Think essence:** What united Impressionists was their desire to paint the impression of a thing. Forego the details. Ask yourself, *what are the key qualities of my subject?*



### Picking Flowers

by Auguste Renoir

1875; oil on canvas, 21<sup>3</sup>/<sub>8</sub>x25<sup>11</sup>/<sub>16</sub>

COURTESY OF NATIONAL GALLERY OF ART, WASHINGTON

## Pop Art Path

**Starting Line:** This movement checked the assumption of what “fine art” could or couldn't be. It sourced imagery from advertisements, mass-produced products, brand labels and logos, comic books, sci-fi and popular-culture publications.

**Leave Behind:** Pop artists had no use for painterly looseness or the sense of the personal found in Abstract Expressionism. To follow the Pop lead, find the beauty in the mundane and seek your muse in mass culture.

**Round the Bend:** Accelerate your Pop tendencies with parody. Make a joke, and make it with a precise brushstroke. Be as slick as the readymade that inspires you.

**“X” Marks the Pop:** Arrive at your own Pop Art persona by taking Andy Warhol as your mentor:



- ☒ Emphasize celebrity culture—everything and everyone from Marilyn Monroe to Muhammad Ali.
- ☒ Make slick, clean-lined compositions that show no signs of the handmade, à la Warhol's Campbell Soup cans.
- ☒ Take on the iconic, from lipstick prints to dollar bills to household names like Coca-Cola.
- ☒ Go for non-artsy subjects—like bananas or cows.
- ☒ Court controversy. Remember Warhol's sensational public persona.

## READER HACK

“Manage your paints by hot gluing a magnet to each tube and then organizing the tubes on a metal surface—such as a metal ruler mounted to a wall or a metal utility bucket.” —VICKI CLARKSON



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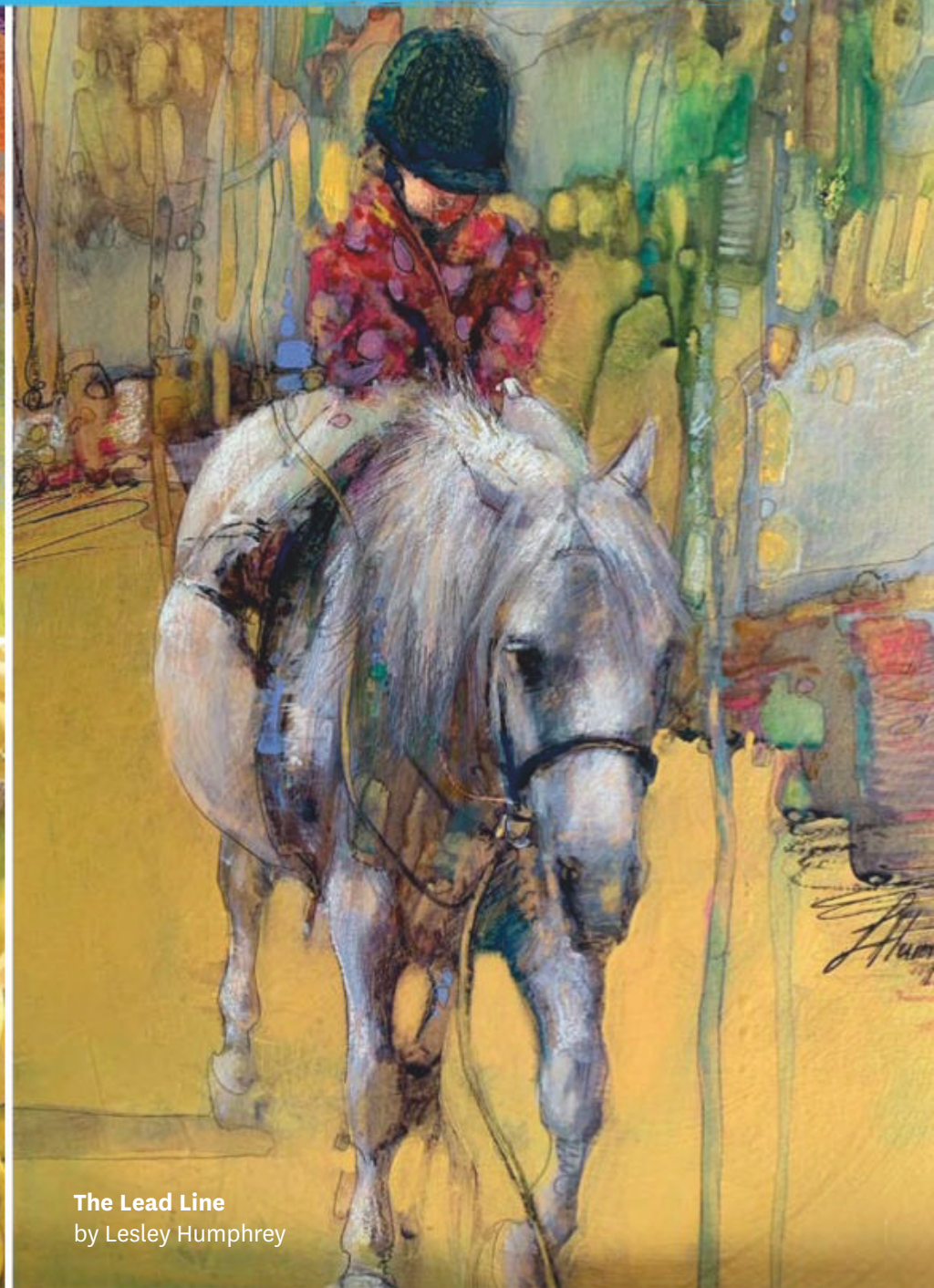
## ART COMPETITION



**Tulle Rainbow**  
by Cher Pruys



**Bananas**  
by Stephan Hoffpauir



**The Lead Line**  
by Lesley Humphrey

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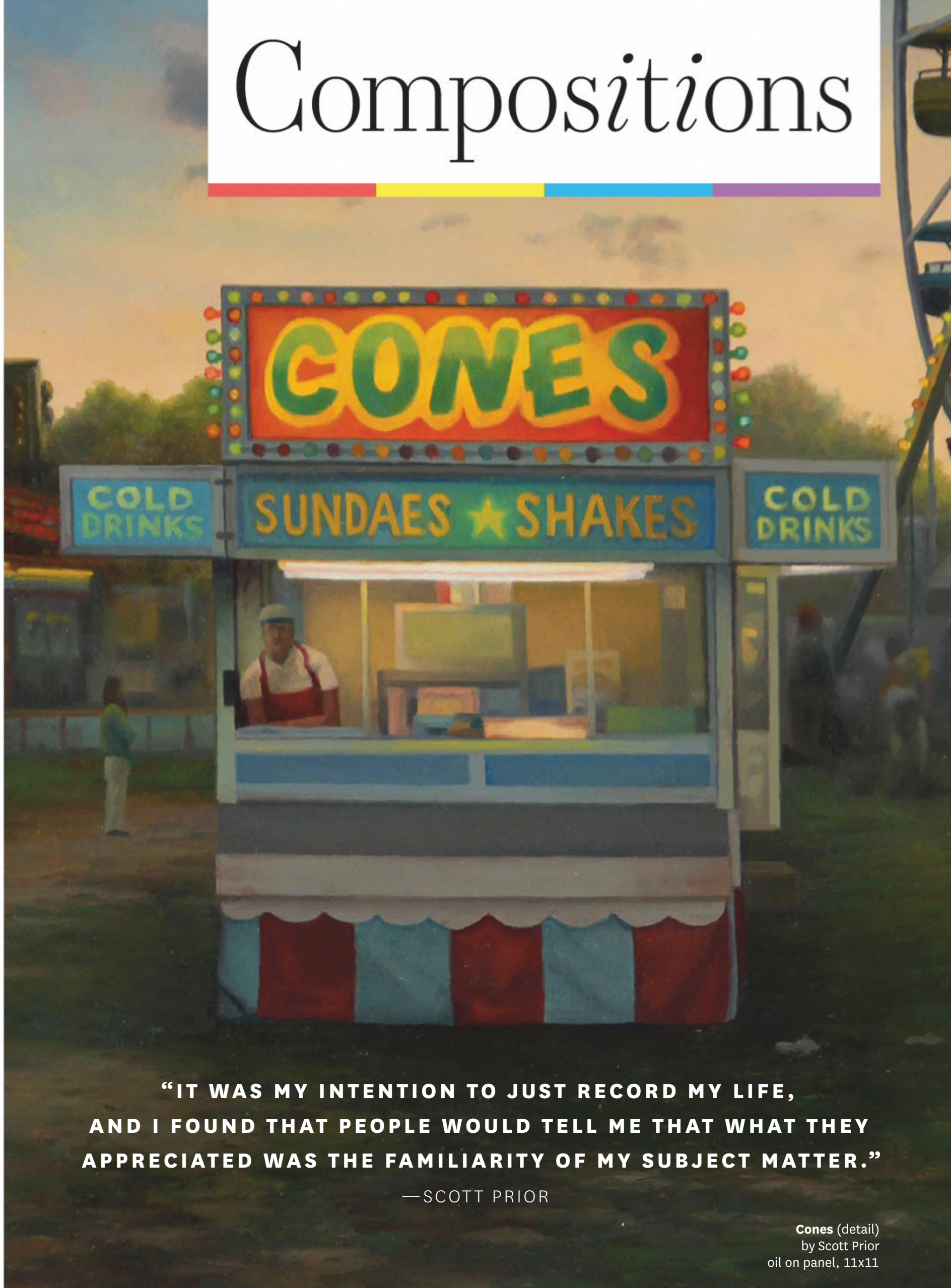
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# Compositions



**“IT WAS MY INTENTION TO JUST RECORD MY LIFE,  
AND I FOUND THAT PEOPLE WOULD TELL ME THAT WHAT THEY  
APPRECIATED WAS THE FAMILIARITY OF MY SUBJECT MATTER.”**

—SCOTT PRIOR

**Cones** (detail)  
by Scott Prior  
oil on panel, 11x11





# A Familiar Ring

**Scott Prior**'s evocatively lit paintings reflect the everyday world around him, resulting in highly relatable work.

BY **Daniel Grant**





**Beach Bonfire  
at Sunrise**

2015; oil on panel,  
14x20

**S**ome artists have their characteristic subjects: George Stubbs (1724–1806) painted horses; Reginald Marsh (1898–1954) painted crowds at Coney Island and other New York entertainment centers; Chuck Close (1940–) creates large-scale portraits of his artist friends. Scott Prior wakes up to his subject every day. He paints his living room and kitchen or what he sees outside his window or in his backyard, occasionally venturing a few miles from his rural Massachusetts home to paint a larger vista that may include a body of water or a mountain range in the distance.

## Everybody's Everyday

Prior isn't a plein air artist—his work is done exclusively in his home and studio in Heath, Mass.—and being true-to-life isn't his highest priority. He takes lots of photographs, creating mash-ups through Photoshop to produce the exact scene he wants. (Let's move that tree over here. Bring that mountain in a bit.) What tends to be mentioned most in everything written about Prior's work is his treatment of the everyday—what he sees around him, with little to no concern for drama or activity, despite the frequent inclusion of his family members or the breakfast nook.

He calls it “just the commonality of everybody's every day”—which raises the question: Can we assume that what interests one person will interest others? The answer for Prior is a resounding “yes.”

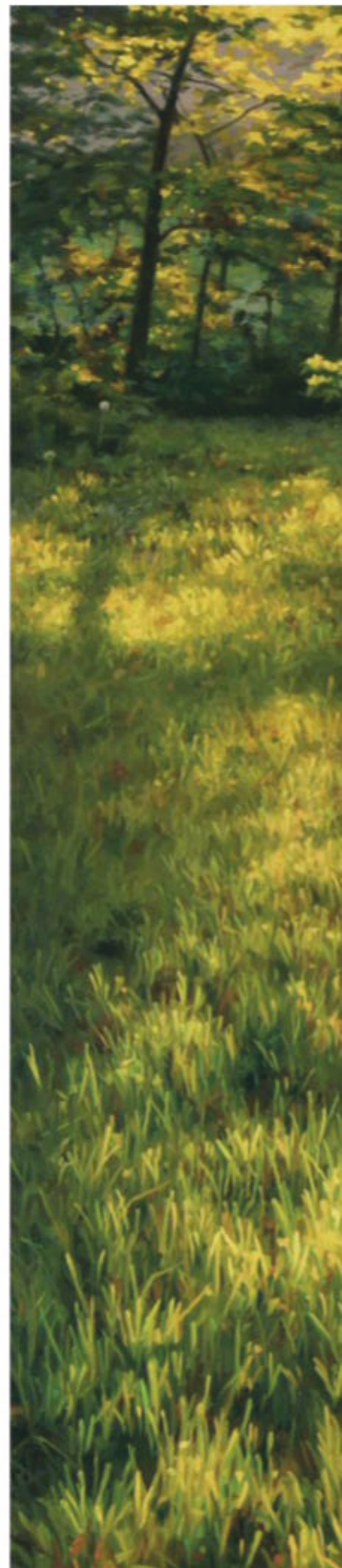




LEFT TO RIGHT  
**Nanny in the Garden**  
 2013; oil on panel,  
 54x38

**Max and Nellie**  
 2004; oil on panel,  
 30x22

**Nellie**  
 2015; graphite on  
 paper, 20x14





## Family Circle

One can imagine a retrospective of Prior's work in which a large section would be titled "Nanny," referring to the artist's ex-wife, Nanette, the subject of countless drawings and paintings—*Nanny in the Garden* (opposite), *Nanny Napping*, *Nanny in the Backyard* and plenty of others. Sometimes the subject appears apprehensive (perhaps thinking, "Oh Scott, not again!"), and other times she seems disinterested in the artist working on the drawing or painting, not to mention the viewer of the finished piece.



The names of his three now-grown children might be the titles to other sections of this imagined retrospective (see *Max and Nellie* and *Nellie*, both below).

Prior certainly isn't the first artist to make a specialty of his immediate circle. Fairfield Porter (1907–75) regularly painted images of his children on the back porch, his wife lolling in bed, a friend sprawled on a sofa or even of the driveway where a station wagon is parked. Andrew Wyeth (1917–2009) spent his career painting his neighbors.



---

## THE POWER OF PORTRAITS

Although Prior's habitual painting of family members isn't primarily fueled by commercial considerations, Chris Quidley, owner of Quidley & Company, one of the galleries that represents Prior's work, notes that the most sought-after works by collectors are those that include people, especially family members. There are fewer of those paintings in recent years. "For our collectors searching for figurative work," says Quidley, "we have to look to the secondary market to find them."





Photographer Nicholas Nixon (1947–) has lined up his wife and her four sisters for a group portrait shot every year since the early 1970s.

“It was my intention to just record my life,” says Prior, “and I found that people would tell me that what they appreciated was the familiarity of my subject matter. It’s not something that I set out to do as a strategy or a philosophy of art or anything like that. It just was part of my belief that it was enough—painting what was familiar to me.”

Having a dad always at the ready with a camera to take a picture and later incorporate that image into a painting might suggest the Priors were precursors of a reality-show family, but at the time no one seemed to be bothered by it—too much (“Alright, maybe they were a little pissed sometimes,” Prior admits). The children treated it as the price of growing up in a family in which both parents are painters. Prior describes a picture of one of his daughters as a two-year-old. “No matter what we put on her, she just loved taking off her clothes while outside in the summer,”



OPPOSITE

**Pool and Towels  
at Sunrise**

2020; oil on panel, 16x16

BELOW

**Diner at Sunrise**

2020; oil on panel, 10x15

he says. “There’s a painting of her in the backyard just standing and looking, once again gazing at me as the artist, and she’s naked. She was just a little girl, of course, but years later, she put that painting on her Facebook page for a while, so that tells you whether my daughter was embarrassed. They lived with this stuff.”

It’s customary to order those being photographed to say “cheese” in order to get them to smile. Prior finds that kind of photograph “phony” or unreliable because the person taking the picture is trying to create a narrative for the future. One looks back at old photographs where everyone is grinning and assumes that they all were happy, which may or may not have been the case. Similarly, unsmiling faces don’t mean the people in the photo were unhappy. They may have just been thinking about something other than the impression they’d make on posterity. “I can think of a bunch of paintings of Nanny in which she’s looking at me as if she’s a little tired—ones of her with the children,” says Prior. “There’s one in particular in which she’s nursing, and she looks exhausted.”

## Isolated Moments

With his propensity to depict commonalities, Prior’s painting career is a scrapbook of his life. The earlier works, which frequently include family members indoors or outdoors, feature the foreground more than the distant background, and they appear to reflect mornings or midday, times when light is brighter and objects are in sharper focus. His more recent paintings still record his life, but not so much peopled with family members or other people. They tend to be landscapes with mementos of people who were there, perhaps recently or maybe some time ago—tokens such as a ball left in the field or a lawnmower covered with fresh snow or towels hung to dry over an inflatable pool (see *Pool and Towels at Sunrise*, opposite). A favorite subject is a deep-space landscape in the late afternoon or early evening, with fading light that illuminates the distant horizon in pinks and purples (see *Beach Bonfire at Sunrise*, page 32–33). Should we read anything into this? For instance, that Prior is becoming more of a loner, an observer of life rather than a participant in it, seeing life as fading in the distance?









## OF SCALES AND SALES

Prior paints every day, usually smaller pictures (5x5 to 18x18), occasionally larger works (24x24 and up) and, more rarely, what he calls “giant” paintings (50x72). The smaller paintings are done on wood, while the largest are on linen, and they’re priced according to size.

He points out that although the largest paintings command higher prices, they’re also harder to sell and harder to paint. “Very much harder to paint,” says Prior, “and I’m not young anymore. I don’t have the fortitude of youth. I can’t work day and night, and sometimes through the night the way I used to.”

Still, he doesn’t rule out larger paintings. Five or so years ago he created *Valley in Winter* (left) based on multiple photographs. It was to be the first of a four-painting series of the seasons. “I still have those images waiting for the right time and place,” says Prior. Ideally I’d like to find someone who’s interested and can afford to buy a cycle of large paintings. But that’s asking a lot.”

### **Valley in Winter**

2014; oil on linen,  
62x54



### **Autumn Window**

2019; oil on panel,  
24x20

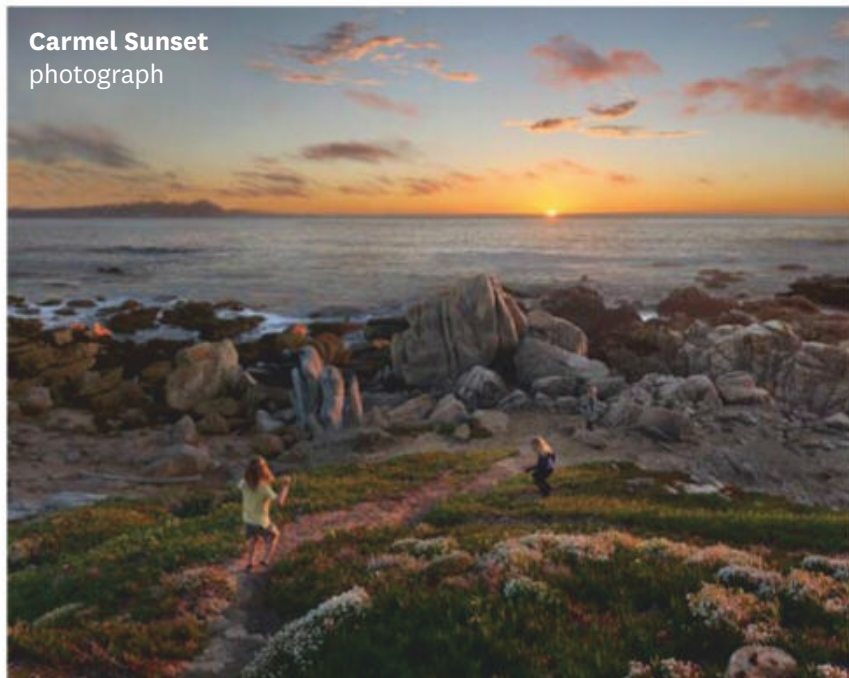
Psychoanalyzing works of art is, perhaps, a parlor game that reveals more about the players than about the artists. Prior is an admirer of Andrew Wyeth and Edward Hopper, whose works suggest stories of alienation and loneliness about people we see or don’t see. Storytelling, however, isn’t a primary interest of Prior’s. “People will read stories into my paintings and ask me about them,” says the artist. “I’ll say, ‘okay, that’s a possibility,’ but it’s not like I have this story narrative.”

In fact, Prior’s principal interest in Hopper’s work is the light, which is bright, severe and often unflinching. If there is a story in Prior’s work, it’s about light and color, not as a constant presence in the world but as emblematic of a moment in time. “In viewing my paintings, I think there’s an awareness of time passing or time frozen, and frozen time is recognition that time is a continuum,” says Prior. “You have the past, the present and the future. I paint one moment, but it’s somehow implied that this is part of a continuum. The melancholy is recognition of time passed. Everything is now memories instead of real. The moment is real, it’s a split second, or maybe it’s a few minutes. Then there’s the future, which is unknown, and a lot of things that I’ve painted are now different. My kids are grown up. Nanny and I have divorced. I laugh when I actually should be crying. And then the future is very much on my mind.”



**Sunset in June  
Window**  
2010; oil on panel,  
24x36

**Carmel Sunset**  
photograph



## CAMERA READY

A good reference photo needn't be posed, but catching an opportune moment is much more likely to happen when an artist keeps a camera handy and snaps plenty of pictures. Prior has high hopes for a painting based on this shot taken on the rocky shore of Carmel, Calif. He admits that he happened to be at the right place during the right moment—but of course, a ready camera, good eye and quick finger on the shutter button also helped.

## Serendipities

Prior became a painter somewhat by chance. He entered the University of Massachusetts planning to study astronomy but then switched to studio art, majoring in printmaking and earning his BFA in 1971. “I felt at that time that I wanted to actually learn something tangible,” he says. “My painting teachers really didn’t know how to paint, and they talked more about expression, whereas with printmaking, you have to know your stuff. You’re learning a craft—chemicals and materials and machines and so on. I was actually drawn to that.” Certainly, 1971 was not a great time to be interested in realist painting, or even painting, so it made sense to learn something that instructors were happy and able to teach.

Prior might have done more in his career with printmaking (etchings, mostly), but after he graduated, he no longer had access to a print studio, which curtailed that career. To a certain degree, he learned painting on his own, joining with others in western Massachusetts—most notably painter Gregory Gillespie (1936–2000)—who followed their own interests in realism of one sort or another.

“I never wanted to go to New York City or Boston and immerse myself in the art world. I never really bought into what was going on. I paid attention, but in the end, I just did what I wanted to do.”



Prior's work is represented by a handful of smaller galleries, and each one reports annual sales of his paintings. “We have a few clients who own multiple works by him,” said Rebecca Moore, director of the Somerville Manning Gallery, in Greenville, Del. “They follow him and buy his paintings at the various galleries that show them.”

On occasion, galleries arrange private commissions, usually for Prior to paint what these clients see when they look out their own back windows. A recent commission came through Quidley & Company (Nantucket, Mass., Naples, Fla. and Westport, Conn.). Prior flew out to the client's home, overlooking the Pacific ocean in Carmel, Calif., and spent two days snapping photographs around sunrise and sunset.





He describes one particular shot that stands out in his mind: “I made it to this spot on a bank overlooking the rocky beach, and there were three little girls who just scampered up and said to their parents, ‘Can we go down?’ They said yes, and the girls just ran down, and I shot a whole bunch of pictures. I actually think I’m going to come up with a really good painting from one of them. There’s a kind of progression—a girl at the top, a girl in the middle, and one on the bottom standing on a rock looking back (see *Camera Ready*, opposite)—but it was all just an accident.”

*Freelance writer Daniel Grant has authored several books and numerous articles on fine art and art-business topics.*

## MEET THE ARTIST

Scott Prior’s artwork is exhibited widely in the U.S. and abroad. It’s also part of the permanent collections of the Museum of Fine Arts, Boston; the deCordova Museum (Lincoln, Mass.); the Danforth Art Museum (Framingham, Mass.); the New Britain Museum of American Art (New Britain, Conn.); and the Rose Art Museum (Waltham, Mass.) as well as other significant public and private collections. His work is represented by Alpha Gallery (Boston), Anthony Brunelli Fine Arts (Binghamton, N.Y.), Quidley & Company (Nantucket, Mass; Naples, Fla. and Westport, Conn.), Somerville Manning Gallery (Greenville, Del.) and William Baczek Fine Arts (Northampton, Mass.).

▶ VISIT SCOTT PRIOR’S WEBSITE AT [SCOTTPRIORART.COM](http://SCOTTPRIORART.COM).





# IN PURSUIT OF THE Big Picture

BY C. J. Kent

Whether depicting supersized multimedia scenes of New York's Central Park or portraits of friends and relatives, **Janet Ruttenberg** renders what she sees with both her outer and inner eye.





**Rollerblades**  
oil and gold leaf on  
canvas, 82x180

On warm days, if you're walking along the north side of Sheep Meadow in New York's Central Park, you might see a woman creating a painting of people lounging on the wide grassy expanse with skyscrapers at the far end of the park seeming to peer over the treetops. She's there from about 11 a.m. until sunset, catching shadows and tricks of light on her 15-foot-long paper as the sun moves from east to west. The artist, Janet Ruttenberg, has been doing this for more than 20 years.

Many passersby pause to watch her. Occasionally, they have suggestions. One man used to stop by regularly with acute comments, the kind Ruttenberg thinks only another artist could have offered. He was "very critical and usually right" she says, although the validity of his observations wasn't always clear to her in the moment—or welcome. A woman once stopped Ruttenberg from making another stroke on her paper by saying, "Enough. You've done enough! You are torturing the picture." Ruttenberg laughs at the memory, although

the incident was startling at the time. Every so often, someone insists on giving her money, imagining she's a starving artist. Mostly though, people want to ask questions and chat. They ask what she's painting and how.

## Emergent Years

Ruttenberg isn't originally a New Yorker, although the city has been her home for decades. Born and raised in Dubuque, Iowa, she was drawn to art from an early age. The museums





**Wind (General Sherman)**

watercolor and graphite on paper, 48x89

PHOTO BY MALCOLM VARON

there weren't comparable to those in Chicago or New York, but the area, on the Mississippi River, was attractive, with big trees shading the streets, and the population was "kinda' arty," as she remembers it. Many plein air artists could be seen in fine weather, and a general enthusiasm for art and culture pervaded.

Even as a child, Ruttenberg wanted to make art and fill empty spaces in the world around her. She found the bare wall above the books and toys of the children's corner in her father's orthodontist office disconcerting, so she made a collage of the local funicular (a cable railroad) and asked her father to hang it, which he did. Her grandfather had a shoe and clothing store on Main Street with big windows on either side

of the entrance. She used to imagine what she might put in those spaces, but the family never let her go that far.

Looking at magazines and art books, she discovered Norman Rockwell. Having been encouraged in her art-making by her Uncle Buck, she showed him this new inspiration. "He doesn't push it far enough," he said in a comment that she wouldn't understand until she became familiar with Picasso's work some years later. Picasso did push things, and his example encouraged Ruttenberg to take risks, but her own style is more illustrative. "I see a vignette, and I want to say that," she says. There's a story in her pictures, but it's not a story to be told in words; rather, it's a sensibility that lets the imagination roam.

In 1949–51, Ruttenberg studied printmaking at the University of Iowa with Mauricio Lasansky (1914–2012), who established the internationally recognized Iowa Print Group. His approach to teaching was based on a traditional studio structure where students, working side by side with accomplished artists, learned to draw from nature as well as by copying Old Masters. Lasansky's training instilled a profound respect for the past and how it could inform the creative present for future work.

## Nods to Past Masters

Ruttenberg's playful allusions to art history appear in her older intaglio pieces and even more cleverly in her





paintings. The more one looks, the more one sees assorted nods to great moments in art history.

*Rollerblades* (pages 42–43), a painting in the artist's *Central Park* series, is filled with details referencing passages of canonical paintings that she transforms for a contemporary take. The woman in the center evokes Manet's *Le Dejeuner sur L'Herbe* (1862–63), but Ruttenberg has her putting on rollerblades after nursing a baby, who's laughing and trying to insert her own foot into mama's skate. In the upper right quadrant are two men kissing, a subtle transformation of a clipping she saw in a newspaper describing an image from an Egyptian tomb, ca 2300 B.C., of two men—Khnumhotep and

Niankhkhnum—embracing. A fair amount of information is known about these two royal servants, but scholars still disagree about why they're together. To the left of the central figure are three figures with a banjo, inspired by Titian's *Concert in the Open Air* (1510). Entering the scene from the far left is a man in a top hat, a nod to the familiar figure in Seurat's *A Sunday Afternoon on the Island of La Grande Jatte* (1884).

Seurat's painting, at approximately 7x10 feet, depicting an array of Parisians enjoying an afternoon in the park, resonates in Ruttenberg's large-scale paintings of New Yorkers lounging in Central Park. Just as Seurat did many sketches and studies for his work, so has Ruttenberg

returned day after day to the same scene to take the picture where she wants it to be. The artist's commitment reveals a curiosity about the lives that return to the park year after year.

Ruttenberg's *Central Park* series captures the essence of what Frederick Law Olmstead (1822–1903), the park's chief architect, envisioned this grand space would be for the people of New York City: Citizens populate the landscape, but the overhanging branches are equally important characters. Monuments, fountains and skyscrapers remind the viewer of the achievements and creative bustle that are key to the city that never sleeps, but details of flora and fauna insist on the importance of nature amidst all that human hum.

## Painting in the Park

Ruttenberg's paintings are huge. Over time the artist realized that only by shifting to a large scale would she be able to convey the feeling and light of days in the park. Initially, Ruttenberg worked on canvases that she leaned against trees, but this method proved too cumbersome; she'd not considered the burden of carrying a wet canvas back home. Then, she tried multiple canvas boards, but that didn't work either; the individual pieces interrupted the flow. Eventually, she turned to watercolor. Now, the artist unrolls her 9x15-foot sheet of Fabriano paper at the park and paints what she sees.

Watercolor allows Ruttenberg to sketch separate vignettes within the work, and the medium requires a quickness that keeps her attentive and decisive. It also dries promptly, so she can carry her work home when evening falls. She returns day after day, watching as the shadows shift in order to find just the right moment for different parts of the painting. These huge watercolors are intended as studies, but they've also become finished works in their own right (see *Wind*, above).

In the park, Ruttenberg used to sit on the large roll of paper to paint the scenes across the broad expanse, but that approach kept her too close to the work. There's a reason that



## More Online!

See a video of Ruttenberg's Central Park series at [artistsnetwork.com/go/ruttenberg-video](https://artistsnetwork.com/go/ruttenberg-video).

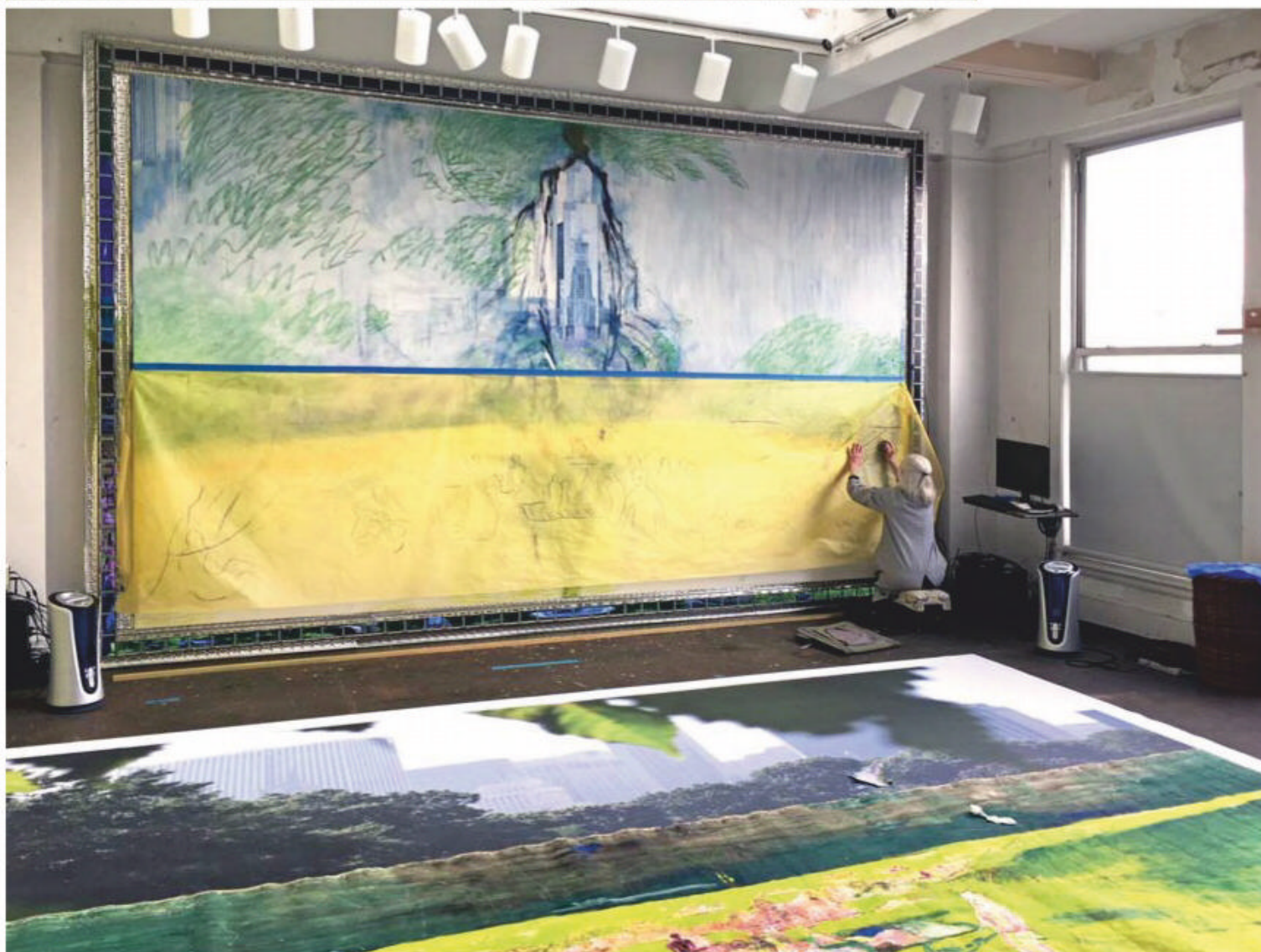
Sargent would step back after almost every brushstroke. He emphasized to young artists the importance of moving away from the painting in order to avoid overstating a tone. Subtle gradations at a distance constitute beauty for the viewer. With your nose

pressed against the canvas or paper, "it's easy to get lost in the weeds," Ruttenberg explains. To remedy the problem, she devised a method of painting from a farther distance by attaching her brushes to a long stick as thick as a broom handle (see Long

Reach, below). It took some time to hone her skills with this tool, but she can now deftly flick an eyelash on a figure's face.

## On Taking Risks

As the weather cools, Ruttenberg returns to her large studio where she sometimes works through the night (see Studio Work, at bottom). It's not uncommon for her to have five 10x15-foot paintings that she's developing from her studies. Here, she works mostly in oil, but other media have appeared as well. She decided to include cut-out photographs for *Judgement of Paris With Morning Glories* (pages 48–49). At first, the use of photographs seemed unacceptable, but she thought of the many respected artists who had adopted photography to their advantage. Edward Hopper used a camera to record architectural details that he then reproduced on canvas. Ruttenberg considered that,



TOP TO BOTTOM

### Long Reach:

Ruttenberg devised a 40-inch brush handle so that she could more easily view the entire work while painting or step back from it for a longer-range view.

PHOTO BY SARAH BERTALAN

**Studio Work:** As the weather cools, Ruttenberg references her on-site watercolor sketches to create large-scale oil and multimedia works in the studio.

PHOTO BY SARAH BERTALAN



## MULTIVIEWS

Some of Ruttenberg's more recent works reflect a world increasingly populated with digital devices. In *Voyeur (Yellow Puzzle)*, along with painted and collaged figures, LED audiovisual screens dot the landscape of Sheeps Meadow.

### **Voyeur (Yellow Puzzle)**

watercolor, fluorescent acrylic paint and paper collage with audiovideo on embedded LED display screens; 123x71x34

PHOTOS BY FIONN REILLY

if an element is better described realistically by a photo, perhaps using a photograph for certain elements could push her to try other types of renderings with her painting.

"Taking risks is so important," she says. While making a portrait of her mother, the artist struggled with moving the picture from an illusion of the outward appearance of her subject to a revelation of her mother as a heroic figure. She had an idea but worried it would destroy the painting. For more than six years, every time Ruttenberg visited Palm Beach, her mother patiently modeled. What would she say if Ruttenberg botched all that work? The artist relates the turning point of her anxieties, first wondering, "Will it disappear?" and then thinking "What's the difference?" She has taken that moment with her ever since. Even if she ruins a painting while trying something new, she has still learned something. The destruction is worthwhile.

## Multi-Tech Media

In 2009, Ruttenberg made many sketches of dancers surrounding the Central Park statue of Shakespeare, created in 1872 by John Quincy Adams Ward. Every Saturday night they assembled for a milonga, a dance much like the Argentinian tango but with more relaxed movements. At twilight, the artist was there as the music started and the dancers moved.



DETAIL





Working on the painting later, she found the medium too static, so she developed a video overlay with music to help the piece capture the sensation of those enchanted evenings.

She brings that same spirit to her more recent multimedia pieces. *Voyeur (Yellow Puzzle)* (see Multiviews, page 47), wraps around its exhibition space vertically so that a canopy of leaves suspends from the ceiling and the grassy foreground rests on the floor. Embedded in the work are screens conveying video and audio clips by the artist. Similarly, *Magician Video Wall* (2018-2019), a large multimedia work of figures at ease on Sheeps Meadow, includes more

than 50 small screens along the bottom edge, with wires linked to a glass shelf where other interactive screens sit—evocative of people relaxing in the park as they use their phones to share items of interest, read news and stories, and play music. The piece also includes an audio component. Another work, *Stand Clear of the Closing Doors* (2019) introduces neon lights surrounding the image.

Ruttenberg thinks she may be coming to the end of the *Central Park* series. It has taken her 20 years to process the lay of the land and the people who come to relax. She thinks she may have finally solved the composition. She still paints there,

but increasingly she finds herself turning to portraiture—she has so many grandchildren and friends to paint. Portraiture offers a different challenge because, on some level, these works are always for someone else. The risks are greater as those dear to her may refuse her vision of them. But there's something there for Ruttenberg to discover. There always is for an artist. ♦

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*C.J. Kent is a freelance writer and editor, as well as a professor at Montclair State University. She also founded Script and Type ([scriptandtype.com](http://scriptandtype.com)), which helps people express themselves effectively in writing and in person.*





**Judgement of Paris With  
Morning Glories**

oil, photographs, graphite, charcoal  
and wood on canvas; 80x180

After painting in Central Park for 15 years, with no interest in selling or showing her work, Janet Ruttenberg, at age 82, exhibited her paintings for the first time in 2013 at the Museum of the City of New York. ArtYard, in Frenchtown, N.J., presented her second exhibition at the end of 2019.

▶ **LEARN MORE ABOUT THE ARTIST AT**  
[JANETRUTTENBERG.COM](http://JANETRUTTENBERG.COM)

JOSHUA BRIGHT FOR THE NEW YORK TIMES







LEFT  
**The Ambassadors**  
 by Hans Holbein the Younger  
 ca 1533; oil on oak, 6½x6½ feet  
 National Gallery, London  
 WIKIMEDIA COMMONS

BELOW  
**The Ambassadors** shows a streak of color  
 across the bottom of the scene. When viewed  
 at a severe angle, the streak appears as  
 a floating three-dimensional skull.



# ANAMORPHIC ART

## A STRETCHED PERSPECTIVE

Contemporary versions of fool-the-eyes distortions  
 trace their roots to the Renaissance.

BY John Roman





ABOVE  
**Geometric Butterflies**  
 by Julie Kirk-Purcell  
 chalk on concrete walk, approximately 20x30 feet  
 © 2019 JULIE KIRK-PURCELL

LEFT  
**Geometric Butterflies** closeup of distorted  
 anamorphic butterfly

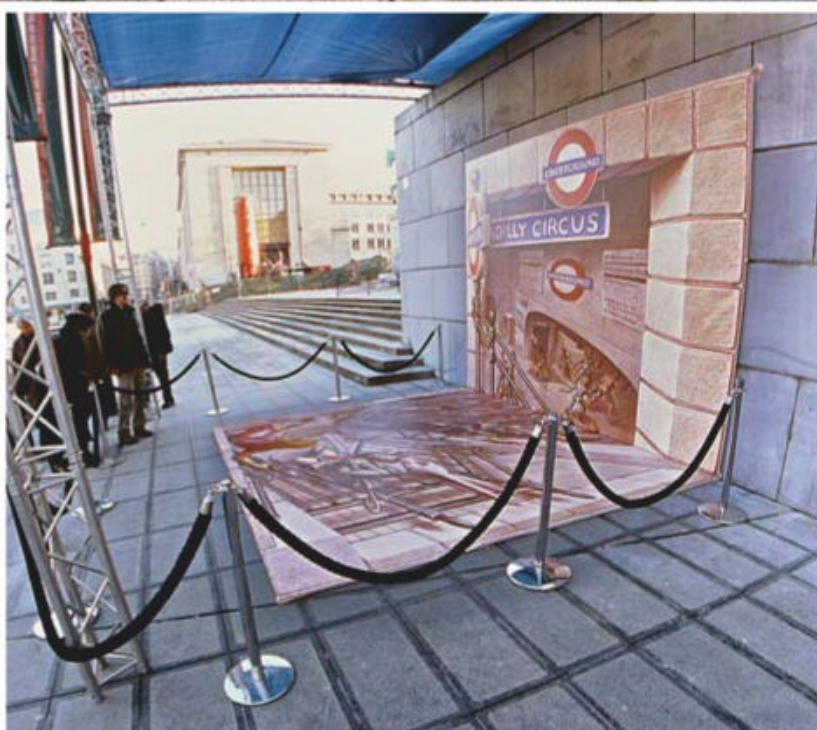




ABOVE  
**Belgian Underground**  
by Kurt Wenner  
pastel drawings digitally  
transferred to vinyl  
canvas for outdoor  
installation, 15x15 feet  
(wall) and 15x12 feet  
(sidewalk)

© 2007 KURT WENNER

RIGHT  
**Belgian Underground**  
as seen from the  
opposite side



**Anamorphic art uses a form of perspective that intentionally distorts drawings and paintings so they can be seen correctly from only one specific location.**

We're all familiar with the classic perspective example of two railroad tracks meeting at a distant vanishing point. Anamorphic drawings work by reversing that process and stretching projected lines *away* from the vanishing point. When seen from a precise point of view, the eye converges those lines back together with surprising effects, yet from any other vantage points anamorphic images appear unrecognizable.

The Latin word *anamorphosis* was first coined in the 1800s to describe visual distortions in geology, although today it's widely used in connection with the recent phenomenon of three-dimensional street art and mural painting. The practice of stretching pictures for magical results, however, has a long history dating back hundreds of years.

## WHERE IT STARTED

In the decades following the invention of Renaissance perspective in 1435 A.D., artists began experimenting with variations of the drawing system. They believed that if traditional perspective was able to effectively make two-dimensional paintings look three-dimensional, perhaps other optical achievements would be possible by exaggerating its rules.

By the 1500s, stretched drawings and paintings grew to become a popular form of entertainment across Europe. The fun visual riddles they offered were the rage with a public



# DAZED AND CONFUSED



ABOVE  
**Dazed and Confused**  
by Tony Pham  
artist's tape on wall,  
approximately 20x30 feet  
© 2019 TONY PHAM

LEFT  
**Dazed and Confused**  
as seen from inside  
the hallway

hungry for the symbolism and hidden messages in this art.

The technique was also applied to portraiture and sequential-art panels as well as incorporated into contemporary paintings of the day. A famous example is *The Ambassadors* (page 50) by Hans Holbein the Younger (1497–1543). It shows a streak of color across the bottom of the scene. When viewed

at a severe angle, the streak becomes a floating three-dimensional skull.

By the 1800s, what we now refer to as anamorphic art had run its course among serious artists, and the process was relegated strictly to children's games and novelty items. As a result, the technique wouldn't be rediscovered until the 20th century with the works of Kurt Wenner.

## HOW IT'S DONE

Today's anamorphic artists rely, at least partially, on the original Renaissance method of design explained in "A Renaissance Approach to Anamorphic Art" (page 56), but many contemporary creators approach their projects using a variety of systems. Each assignment presents its own set of challenges, which



BELOW

**Mermaid's Kiss**

by We Talk Chalk

acrylic and chalk on canvas, 10x20 feet

© 2012 MELANIE STIMMELL VAN LATUM

BOTTOM

**Mermaid's Kiss** as seen from the opposite direction



makes any one tactic to anamorphic art impractical. These include, but aren't limited to, using a projector; plotting with strings to find vanishing points; printing on vinyl and installing at a site; or eyeballing a work in progress. Some artists employ combinations of these methods as well as their own inventiveness to solving anamorphic puzzles.

All anamorphic drawings are planned and designed on paper and then transferred to a larger surface for rendering. The basic formula begins by establishing an exact position from which the viewer would observe the art.

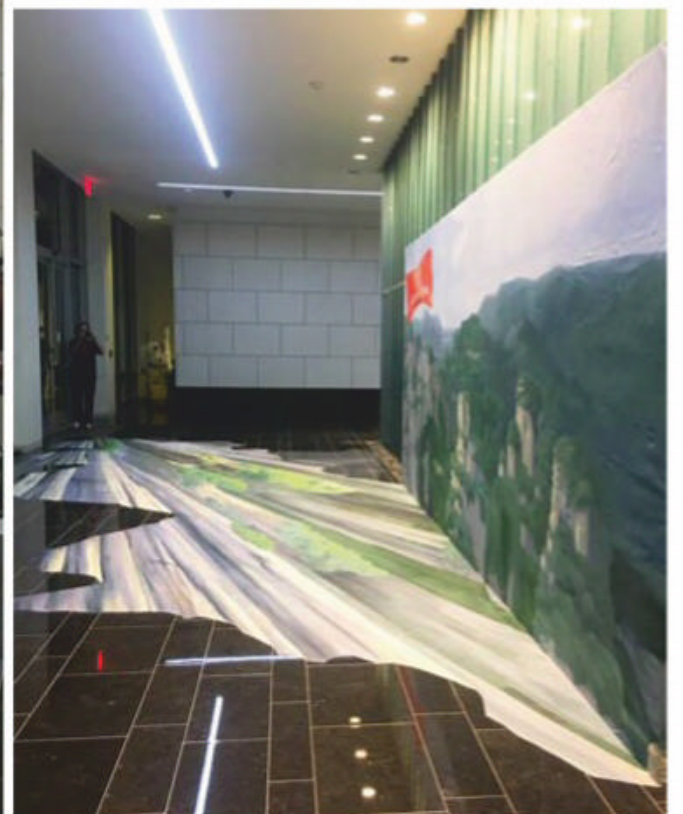
## CONTEMPORARY ANAMORPHIC ART

Sidewalk artist Julie Kirk-Purcell's book, *Sidewalk Canvas: Chalk Pavement Art at Your Feet* (Fox Chapel Publishing, 2011), offers a detailed account of 21st-century street painting in all its manifestations and includes a fact-filled chapter on anamorphic street art. Kirk-Purcell, an accomplished traditional pavement artist, has also tapped into the realm of three-dimensional imagery. Her *Geometric Butterflies* (page 51) transformed a sidewalk in Salt Lake City into a believable, playful world of larger-than-life butterflies.

*Sidewalk Canvas* aptly credits American artist Kurt Wenner "... with the invention of anamorphic perspective as applied to street painting." He began street painting in 1982, and by 1984, his own form of "hyperbolic perspective" launched the worldwide explosion of three-dimensional pavement art we see today. Wenner is considered the true master of anamorphic street art, and his creations have been exhibited in more than 30 countries.

Wenner's *Belgian Underground* (page 52) is a hypnotizing anamorphic piece of art that not only stretches across a sidewalk but up a concrete wall as well. Commissioned as a Eurostar publicity event, the scene creates the three-dimensional illusion of a fictional Belgian subway entrance that





ABOVE  
**Rise Above**  
 by We Talk Chalk  
 acrylic on canvas, 8x20 feet  
 (wall) and 15x35 feet (floor)  
 © 2017 MELANIE STIMMELL VAN LATUM

LEFT  
**Rise Above** as seen from the  
 opposite end of the lobby

Turn the page  
 for a demo.

connects the European city of Brussels to downtown London.

One day while roaming the corridors at Massachusetts College of Art and Design, where I teach, I came across a stunning anamorphic display created by student Tony Pham. I saw what looked like floating type in the open space of the hallway. As I walked down that hall, the illusion disappeared, and the type became significantly distorted. Pham explains that his installation *Dazed and Confused* (page 53) “uses an anamorphic illusion to explore impossible geometry and was made by projecting the graphics down the hallway and tracing it with artist’s tape.”

We Talk Chalk, a team of three-dimensional Las Vegas street painters, produced the mesmerizing *Mermaid’s Kiss* (page 54) as a photo opportunity for tourists at the annual Foire de Paris festival. The team’s *Rise Above* (above), created for Cathay Bank’s 55th anniversary, is a stunning interior anamorphic that “breaks” through the floor of the bank’s lobby to reveal deep cliffs and canyons.

## A PENCHANT FOR PERCEPTUAL PUZZLES

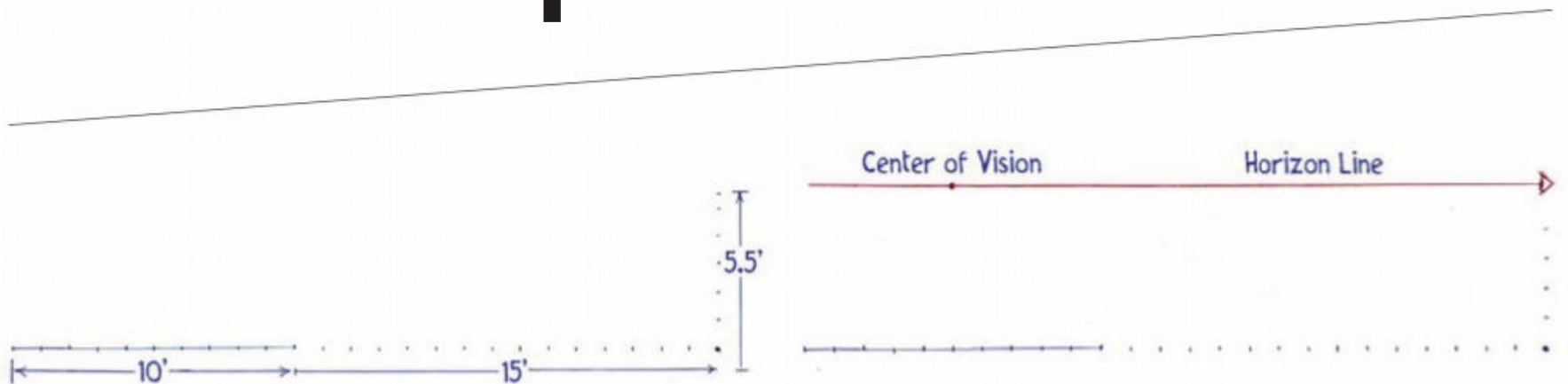
For more than 500 years, anamorphic creators have dazed and confused viewers by manipulating us with their visual tricks and illusions. The human

mind has always been fascinated by fool-the-eye pictures—from simple projections of railroad tracks to stretched perspectives that seem to pop out of the ground. Clearly enlightened by the challenge, we never tire of solving these perceptual puzzles.

*John Roman is the author of The Art of Illustrated Maps: A Complete Guide to Creative Mapmaking’s History, Process and Inspiration (HOW Books, 2015). He has also been teaching illustration at Boston’s Massachusetts College of Art and Design since 1993. His illustrative work and technical drawings can be seen at [johnromanillustration.com](http://johnromanillustration.com).*

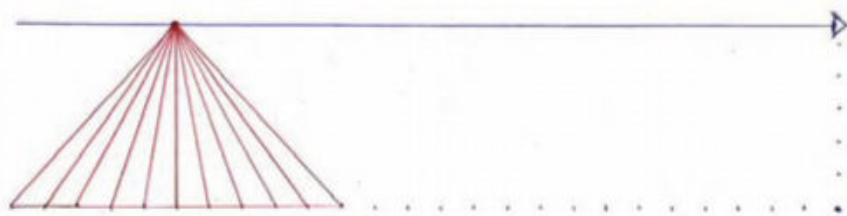


# A Renaissance Approach to Anamorphic Art

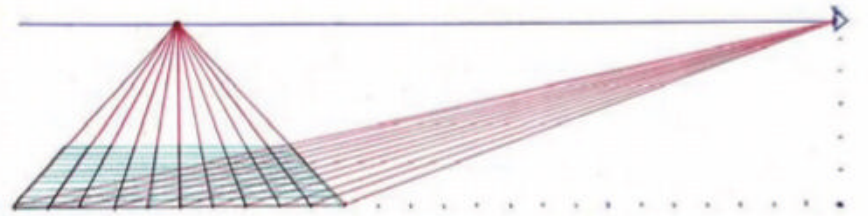


**1** The side-view diagram in this example determines: a) the size of the anamorphic scene (10x10 feet), b) the optimal distance at which a person should be standing to view the anamorphic effect (15 feet) and c) an appropriate height from which to view the three-dimensional image (5.5 feet).

**2** From the viewer's point of view, a line is projected across the side view. This line will become the viewer's horizon line as the three-dimensional view is drawn. Directly above the center of the anamorphic grid measurement on that horizon line, a center of vision point is placed.



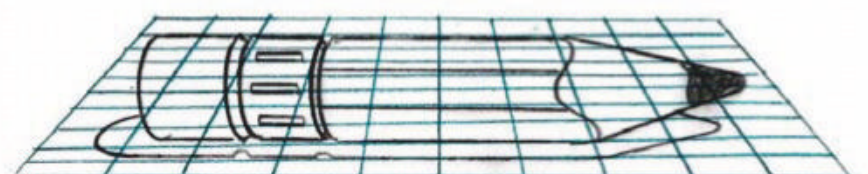
**3** The center-of-vision point is connected with all of the grid measurement points representing the width of the anamorphic scene. In this case, it's 10 feet, although anamorphic images may be larger or smaller, and created in feet or meters. On the left side of the diagram, we're beginning to draw in three-dimensional form what the viewer is seeing on the right side of the diagram.



**4** This is where things get a little tricky. From the viewer's side view, more lines are projected to the same grid measurements that represent the width of the anamorphic scene. Where each of those lines cross the farthest right line coming from the center-of-vision point is where a row of horizontal grid lines are drawn (green lines in diagram).

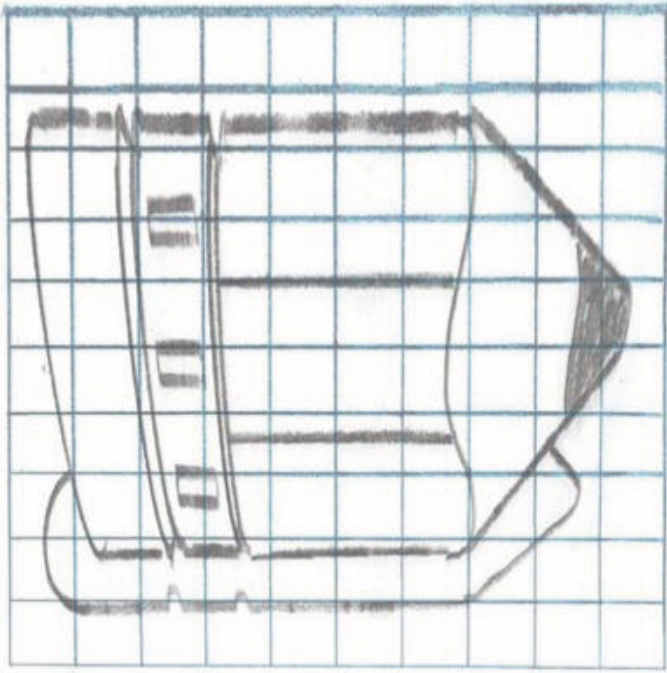


**5** We can see how a 10x10-foot grid would appear foreshortened to a person standing 15 feet away at a height of 5.5 feet. On a piece of tracing paper taped over this grid, the artist will draw whatever he'd like viewers to see when observing the anamorphic art.



**6** I chose to depict an 8-foot pencil lying on the sidewalk in front of viewers.





**7** During the Renaissance, this step would be plotted by hand using a compass, protractor and ruler. While some artists continue to use this method, others use Photoshop or a comparable program to scan the drawing and its grid and then to stretch them until all the foreshortened grids become perfect squares. This distorted sketch is how the anamorphic drawing will look on a sidewalk from directly above while looking straight down on it. When the distorted drawing is viewed from a distance of 15 feet and a height of 5.5 feet, it becomes a facsimile of a three-dimensional, 8-foot pencil on the ground.



**Final** On location, a to-scale grid without distortion is chalked out on the sidewalk. One by one, whatever appears in each of the distorted squares is transferred to the sidewalk. The distortion seen in the stretched Photoshop image appears real and three-dimensional when seen from the pre-established viewing point. 🍷



# Portrait *of a* Lifetime

Before painting a series of portraits of aging seniors, artist **Janet Boltax** met and interviewed her subjects. Their stories make them faces to remember.

BY Stefanie Laufersweiler

**T**he individuals range in age from 90 to 104 in Janet Boltax's *Aging in America* series, a collection of 23 oil portraits featuring full-frame faces—some smiling, talking or mid-laugh; others pensive or serious, even stubborn. “I don’t really flatter people,” the portraitist says. “I think I have a gift for capturing people’s inner life or their character.”

The first exhibition of Boltax’s series, which took place in December of 2015 at the Pollak Gallery, at Monmouth University, in New Jersey, has had subsequent showings in the state as well as in Michigan and Pennsylvania.

## FACE TO FACE

Boltax theorizes that her fascination with faces began at home while growing up with a mother who struggled with depression throughout her life. “When I was a child, she’d sit silently on the couch for long periods, withdrawn

and uncommunicative,” says the artist. “I craved a certain interaction that I didn’t get from her, so I developed a need to look closely at people’s faces and have them look at me.”

As an art student in the early 1970s, Boltax gravitated toward figure drawing, but those courses were few and far between. “Other classes pushed you to paint more abstractly,” says the native New Yorker, who grew up in Queens and now lives in New Jersey. Later she attended the Art Students League in Manhattan. “Most of the classes were figurative,” she says. “I felt like I’d found my home.” She studied full-time for a couple of years and continued to paint as often as possible while working in the publishing field and raising three kids. “I didn’t try to make a living as an artist at first,” says Boltax. “I didn’t feel I was ready for that life of uncertainty. I don’t think I had as much drive then as I do now.”

## SHOTS AND STORIES

Many of the men and women featured in her *Aging* series are people Boltax met through local friends and acquaintances. She interviewed each

of them during a photo shoot and then transcribed the recordings to create written commentaries that accompany each of the portraits. Asking subjects about their lives as she photographed them gave Boltax important information that helped her when painting while also making her sitters feel more relaxed and more themselves in front of her camera.

They expressed their joys and worries, past struggles and current pet peeves. They chatted about their families, described their days and confessed how they’re coping with aging. “I was very moved to discover the tenacity with which many people continue to strive for fulfilling lives,” Boltax says, “and how engaged some of them are mentally, physically and creatively in savoring each moment.”

The resulting series became more than just a group of portraits; it provides a snapshot of what it’s like to grow old in America, shaped by historical events and everyday activities as remembered by individuals who lived through them. Suddenly, once we’ve heard their stories, the faces in

CONTINUED ON PAGE 63





**Eileen** (oil on canvas, 36x36) was one of the first portraits in the *Aging* series. “The painting flowed easily,” Boltax says. “Eileen, the mother of a good friend, is a delightful person with a wonderful sense of humor.” Boltax was pleased with the range of warm and cool colors she put to use, as well as subtle, grayed-down colors. “I found that as I painted her, she started to appear more and more beautiful to me.”

*“We came to this country in 1958. ... We ended up in Kearny, N.J., a big Scottish, Irish and Italian area. It was the best of two worlds—being in America but surrounded by Scottish people and Scottish food. We started a religious guild that raised funds for needy children. Our group put on shows to raise money; we even did the cancan! The place was always packed. I miss them all so much.”*

—EILEEN, AGE 91 (2013)





Boltax doesn't often paint her subjects in profile or near-profile, but she felt this angle was perfect for **Padma** (oil on canvas, 36x36). "She hadn't aged as well as some of the others I painted," Boltax says, noting that Padma had a great number of wrinkles and folds in her skin. "I had to decide which ones to include and whether to de-emphasize them or not." She also opted for a colorful background. "Even though it's largely shades of blues and purples, I added some golds to create a sense of unity within the painting," says Boltax. "Ultimately, I believe I managed to depict Padma's dignity."

*"I was born in India in a town where Gandhi used to live. I was the first one in my family to go to college. ... I married a man I knew in high school, but it was not an arranged marriage. We were married in the United States, where my husband was studying engineering at MIT. My parents weren't so happy about my marriage at first, especially because they wanted me to get married in India so they could make all the arrangements. But they reconciled because they had no choice! ... Most important to me now is to be able to die a peaceful death. I don't want to be a bother to anybody."*

—PADMA, AGE 91 (2016)



**Gladys** (oil on canvas, 36x36) portrays the “vivacious, elegant mother-in-law of a friend of mine,” says Boltax. “I took a number of photos of her. I thought the one I selected to work from was both flattering and reflective of her warmth.” The artist is happy with the contrast between the warmth of the subject’s skin and the cool tones in her outfit, hair and the background, which are also reflected underneath her chin. Although the subject’s teeth had yellowed, Boltax chose not to alter them, preferring to be truthful in her paintings. “Usually, the older people I paint have reached an age where they’re not too vain anymore,” she says.

*“I lived in Brooklyn until I came to this independent living facility in New Jersey. ... I used to have a lot of friends. I had a wonderful neighborhood and lifestyle. I have a couple of friends from the past that I talk to on the phone, but I don’t get to see them. Now, my social life is pretty nonexistent. The people here are nice. They provide companionship, but it’s not the same.”*

—GLADYS, AGE 92 (2015)



“This may be my favorite painting in the series,” Boltax says of **Walter** (oil on canvas, 36x36). The artist is particularly proud of how she was able to accurately depict the planes of her subject’s distinctive nose by using a variety of subtle colors. Boltax softened the planes under his chin to capture the motion of his face as it turned upward. “Walter was a very engaging and jovial man—so I’m surprised I chose such a serious photo to work from,” she says. “But, I trusted my instincts. I felt on some level that this reflected an essential part of Walter.”

*“I loved my experience in the military. I liked being the jokester; to keep the men happy. Going overseas I did imitations of President Roosevelt and his wife Eleanor. We had a convoy to protect us from German submarines, but of course you never knew what was going to happen. Everyone was frightened, so I imitated different people ... to make everyone laugh. It kept everyone’s mind off their anxiety. I was very popular because I could entertain everyone.”*

—WALTER, AGE 93 (2015)





"I struggled a bit with the likeness," Boltax says of **Mamie** (oil on canvas, 36x36), "but I like the fact that I caught her in mid-conversation." The artist darkened the background closest to Mamie to bring attention to her face, heightening the contrast with her light hair. Her dress was much brighter than it looks in the painting, but Boltax dulled it so that it wouldn't steal attention from the subject's face. "However, the red in the dress created a lovely reflection in parts of her face," Boltax says.

*"I grew up in a poor family. ... All of my mother's time was spent doing laundry for white people. We had to go get the laundry and bring it back. She had to do the laundry in a big old black pot out there. Can you imagine that? I think the world has improved a lot. ... Things have definitely improved for black people. I am from the South so I know a lot about that. I wasn't a troublemaker, but it was really hard to live with the rules for black people."*

—MAMIE, AGE 94 (2014)





## LIVES IN TRANSITION

**Autumn No. 6** (oil on canvas, 36x36) and **Chris No. 4** (oil on canvas, 36x36) are two in a series of 12 portraits that Boltax painted over the course of about three years. The work portrays the individuals as they physically transitioned to align with their gender identities. “With this project,” says the artist, “I hope to communicate and foster a deeper understanding of the powerful imperative felt by many transgender individuals to do whatever is necessary to express their deepest selves in physical form.”

CONTINUED FROM PAGE 58

these paintings appear recognizable, and the subjects become people we feel we know.

### A PROCESS FOR PERSPECTIVE

Each portrait is large—36 inches square—a decision that pushed Boltax to observe more closely and paint more expressively. “One of the things that led to growth as an artist was when I started working really big,” she says. “I could move freely and make bigger brushstrokes. I could put my whole body into it.”

Boltax says that drawing has taken on a bigger role in her process. She explains that the purpose of drawing isn’t just for laying a foundation for accuracy: “I’ve started doing more preliminary drawings of the face,” she says. “That way, when I finally paint it, it’s much more familiar to me, and that helps me be looser and more spontaneous.” She uses a grid to guide the final drawing. “When you’re working that big,” she says, “it’s easy to make mistakes in placement and size.” Although she worked on a few portraits at a time over a period of months, she estimates that she spent between 60 and 80 hours total painting each one.

The artist approaches skin tone in the same way with any sitter, whatever the age, starting with basic mixtures that she tweaks. “If anything, I may push the color to make it more interesting, but just slightly,” Boltax says. “It’s not always a conscious thing, but sometimes I see these wonderful colors, and I guess I like stronger, more saturated colors.” She squints and steps back frequently to analyze values and sometimes examines a photo of her work in black and white to evaluate the progress. “Anything that gives me a fresh perspective,” she says.

### A COMPLEX LANDSCAPE

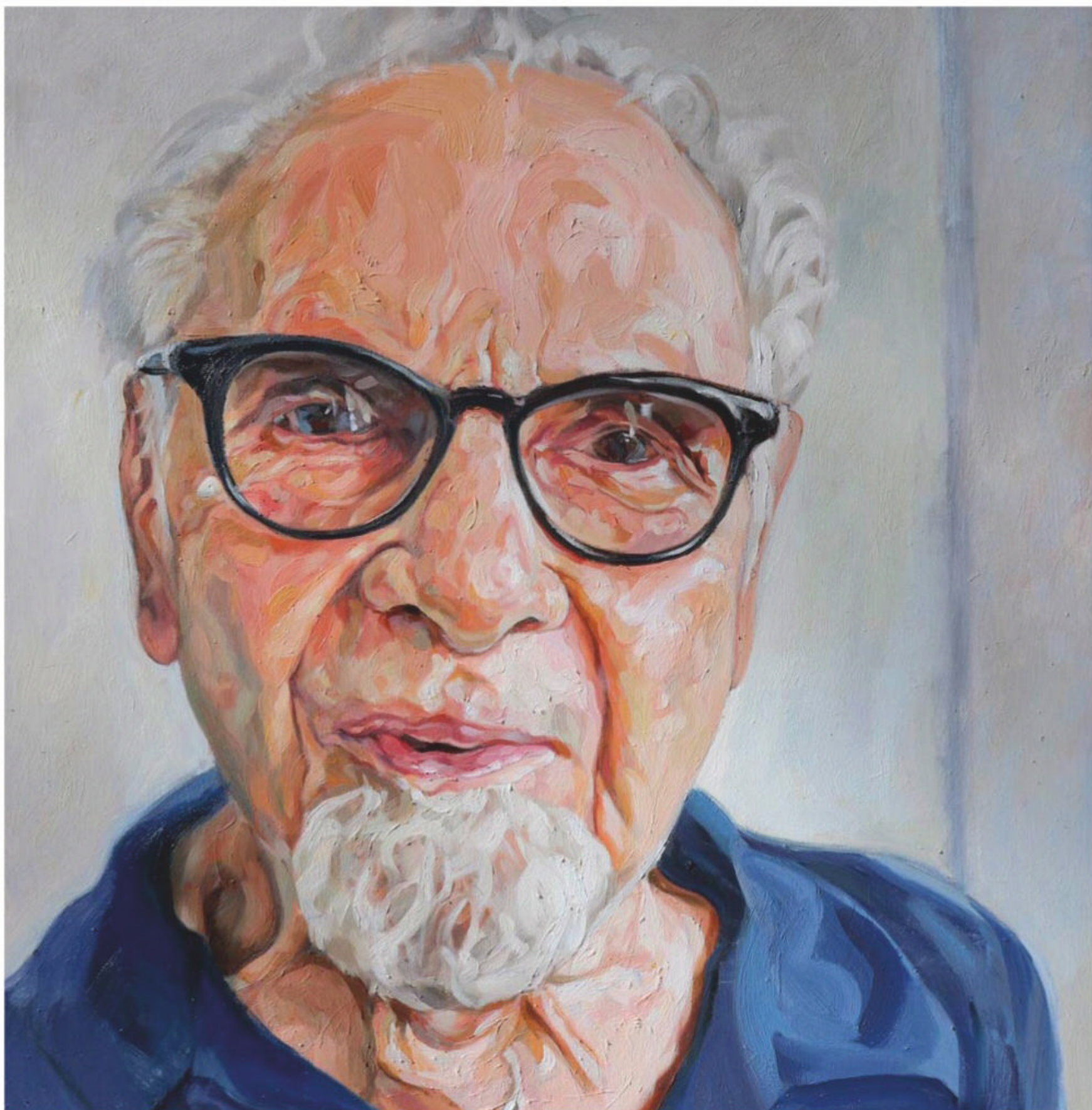
Boltax, who teaches oil and portrait painting at the Montclair Museum of Art, in New Jersey, only recently turned from more traditional portrait compositions, like a three-quarter view, to compositions that home in on



*“There was a strike in Brooklyn in a small manufacturing shop. They wanted someone to work there to find out what was going on. I went allegedly as a scab. So they put me on a job as a punch presser ..., but if you weren’t careful, it could crush your hand to pieces. So they had a safety device that consisted of strings tied onto your hand. Presumably it would pull your hand away in time, but it was ridiculous. The crazy part of the story is this: The boss of this factory lived in Brooklyn just a few blocks away from the headquarters of the Socialist party. So we organized a picket line outside of the boss’s home. Here I am, working in the factory, and there I was in the picket line. They immediately fired me. I was stupid. They could have beaten the s--t out of me.”*

—HERMAN, AGE 100 (2016)

“His memory and cognitive abilities remain as strong as ever,” says Boltax of the subject in **Herman** (oil on canvas, 36x36). A devoted member of the Young People’s Socialist League as a young man in the 1930s, he was thrown out of college for his rebellious political activities. Always a champion of the working man, Herman worked as part of the WPA during the Great Depression and later became the head of a large labor union, for which he’s still active.





## More Online!

To see Boltax's newest series, documenting identical twins in double portraits, visit [artistsnetwork.com/go/painting-twins](http://artistsnetwork.com/go/painting-twins).



**Julius** (oil on canvas, 36x36) is one of the artist's favorites.

"I loved painting the warm golds, reds, and oranges in his skin," Boltax says. She used burnt sienna, raw sienna, cadmium orange, cadmium red and viridian to achieve the flesh tones. "I may have used a touch of cadmium yellow, but I rarely use that as a flesh color since it's so strong," she says. "When I think I need a yellowish tone, I'll usually reach for the raw sienna."

the face. Not having to develop the rest of the body and elaborate backgrounds provided a sense of relief.

Her approach to the face is consistent no matter the age of her subject. "The most important thing is to get the structure down—the basic, larger planes within the skull itself," she says. "Those have to be maintained." Then, the same careful observation is needed when adding wrinkled skin. "They're not just lines—they're folds in the skin. Each has dimension," she says, "and you don't have to paint each one."

The artist is currently working on portraits of twins, posed together. She also recently finished *A Life in*

*"I fought in the Coast Guard during World War II in North Africa, both coasts of Italy and then on to England in preparation for D-Day. We made 55 landings at Normandy Beach including on D-Day. We delivered the tanks and soldiers early that morning. On one trip all of the men we discharged were killed except one."*

—JULIUS, AGE 91 (2015)

*Transition*, a series of portraits with commentary that portrays two transgender individuals transitioning, one from male to female; the other female to male. See *Lives in Transition* (page 63). But Boltax says the elderly remain her favorite subject. "The surface of their skin reminds me of a complex

landscape," she says. "Their faces reveal so much of their lives."

*Stefanie Laufersweiler is a freelance writer and editor living in Cincinnati.*

▶ TO LEARN MORE ABOUT JANET BOLTAX AND READ MORE INTERVIEW EXCERPTS, VISIT [JANETBOLTAXART.COM](http://JANETBOLTAXART.COM).



# A Stitch in Time

The centuries-old art of working with thread gets a contemporary update in the hands of four groundbreaking creatives.

BY Cynthia Close

**D**efined simply as “needlework,” the origins of the word *stitchery* can be traced back to 1600 A.D. Prior to this, as early as the eighth or ninth century, amateur needlewomen produced embroidered textiles. In the Middle Ages, European artisans used silk thread infused with fine metals to embroider elaborate religious scenes on satin or linen canvas for use as church vestments, as seen in *Chasuble (Opus Anglicanum)*, left.

As wealth spread beyond the church and the monarchy in Europe and into a broader swath of the population, a larger segment of society could afford to buy or make richly embroidered clothing and other domestic items. For example, the lush set of valances depicting the Garden of Eden (opposite top) was probably used to decorate a bed.

Before the Industrial Revolution, all textiles were made by hand and required the efforts of a diverse range of people, both men and women.

## STITCHERY IN THE STATES

The history of embroidery in America predates the Pilgrims. Native American



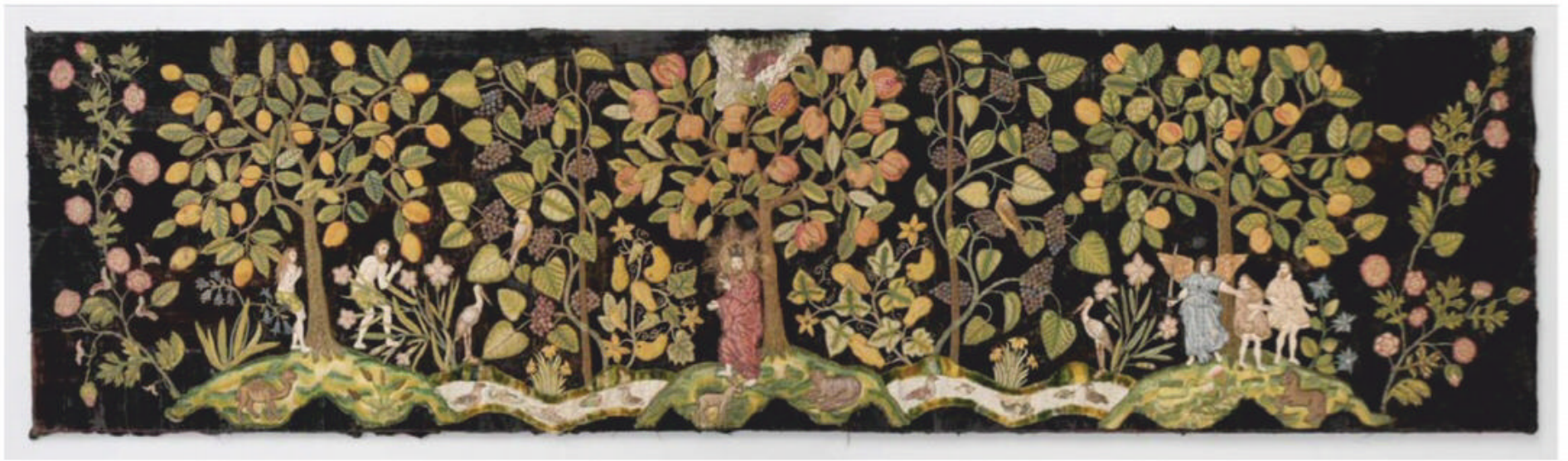
### Chasuble (Opus Anglicanum)

c 1330–50, British; silver and silver-gilt thread and colored silks in underside couching, split stitch, laid-and-couched work, and raised work, with pearls on velvet, 51x30

FLETCHER FUND/THE METROPOLITAN MUSEUM OF ART

PHOTO COURTESY OF THE METROPOLITAN MUSEUM OF ART





women were particularly skilled at porcupine quill embroidery, using the animal hair, teeth and quills colored with natural pigments sourced from plants and the earth to decorate all forms of clothing, footwear (right) and accessories used by members of the tribe, from infants to chiefs. Highly prized examples can be found in private collections and at the National Museum of the American Indian, in Washington D.C., among other places.

As time went on, embroidery and all forms of needlework became an integral part of the education of girls. Young women who excelled at embroidery were often praised, the skill making them more marriageable because the ability was deemed necessary to manage a household. Needlework samplers such as that of Rebekah White (right) were pieces of embroidery or cross-stitching that often included the alphabet, figures and decorative motifs. The samplers were regarded as “specimens of achievement” worthy of being signed and dated by the maker.

The earliest known American sampler was made by Loara Standish from the first Pilgrim colony in Plymouth, Mass., in 1645. It’s this period in early American history that branded stitchery or needlework as “women’s work” in the popular imagination.

The practice of using thread, or threadlike material, however, to embellish, replace line drawing, and add texture and dimensional qualities is employed by many artists today, often in combination with more traditional media such as painting, print-making sculpture and photography. Following is a look at four such artists and how they elevate the art form.



ABOVE

#### Pair of Moccasins

ca 1808, Seneca; native-tanned skin, porcupine quill, 4x10½

RALPH T. COE COLLECTION, GIFT OF RALPH T. COE FOUNDATION FOR THE ARTS, 2011/THE METROPOLITAN MUSEUM OF ART

PHOTO COURTESY OF THE METROPOLITAN MUSEUM OF ART

BELOW

#### Embroidered Sampler

by Rebekah White

1766; embroidered silk on linen, 16½x17¼

GIFT OF BARBARA SCHIFF SINAUER, 1984/THE METROPOLITAN MUSEUM OF ART

PHOTO COURTESY OF THE METROPOLITAN MUSEUM OF ART

ABOVE

#### The Garden of Eden

16th century, British; velvet worked with silk and metal thread; long-and-short, split, stem, satin, chain, knots and couching stitches; applied canvas worked with silk thread in tent stitch, 22½x80

GIFT OF IRWIN UNTERMYER, 1964/THE METROPOLITAN MUSEUM OF ART

PHOTO COURTESY OF THE METROPOLITAN MUSEUM OF ART





# José Romussi

## FREE-FORM ABSTRACTS

No longer stigmatized as “women’s work,” stitchery has been embraced by a number of male artists, including Chilean-born José Romussi ([joseromussi.com](http://joseromussi.com)). His mother was an artist, and he distinctly remembers as a child of 8 or 9 the smell of oil paint while hanging out in his mother’s studio while she taught art classes. He absorbed her influence, but didn’t seriously consider art as a way of life, choosing instead to study landscape design.

Gradually, Romussi came to realize that most of his friends were artists who reflected his own intuitive approach to life. About 10 years ago, he decided to commit to being a full-time artist. “Those memories with my mom returned, and I like to think of them as an unconscious model or guide,” Romussi says. “I tried painting, gouache, screenprinting and, finally, I came to thread.”

Balancing the worlds of fine art and art for hire, Romussi has managed to use his free-form embroidery technique in colorful stand-alone abstract works that have a whimsical Miro-like vibe, as in *FLWR No. 1* (below left), and in works where the multicolored threads embellish black-and-white photos that transcend their more commercial purpose. In some cases, women’s faces are completely obscured with richly embroidered flowers, spirals or other abstract forms, as in *CND No. 2: “AntiSerie”* (opposite). The meaning is

BOTTOM LEFT

### FLWR No. 1

by José Rosmussi  
wool embroidery  
on linen, 47x31  
PHOTO © COURTESY  
OF JOSÉ ROMUSSI

BOTTOM RIGHT

### CNDN

by José Rosmussi  
embroidery on  
organic material,  
21¼x13¾  
PHOTO © COURTESY  
OF JOSÉ ROMUSSI







LEFT  
**CND No. 2:  
"AntiSerie"**

by José Rosmussi  
sewing machine  
thread embroidered  
on paper, 20x15

PHOTO © COURTESY  
OF JOSÉ ROMUSSI

BELOW  
**Body of Water**

by Linda Gass  
stitched painting  
on silk (silk crepe  
de chine, silk dyes,  
water-soluble resist,  
silk broadcloth, silk  
Indian Doupioni,  
polyester batting,  
nylon monofilament  
and polyester  
thread), 30¼x30

© 2005 LINDA GASS  
PHOTO © BY DON TUTTLE

multilayered, appearing decorative at first and simultaneously disconcerting. Masks, or masking, as in *CNDN* (opposite), is a repeating motif that appears in various guises and media throughout the artist's oeuvre.

In a recent interview, Romussi said, "Currently, I'm still working with embroidery, no longer on paper, but on a diversity of material such as linen, burlap and even manually made old carpets. I'm interested in organic material, and I like focusing on the organic shapes that wool can draw."

These works recall both an African and Picasso-esque influence brought into jarring confluence in this 21st-century artist's vision.

## Linda Gass

### STITCHED PAINTINGS

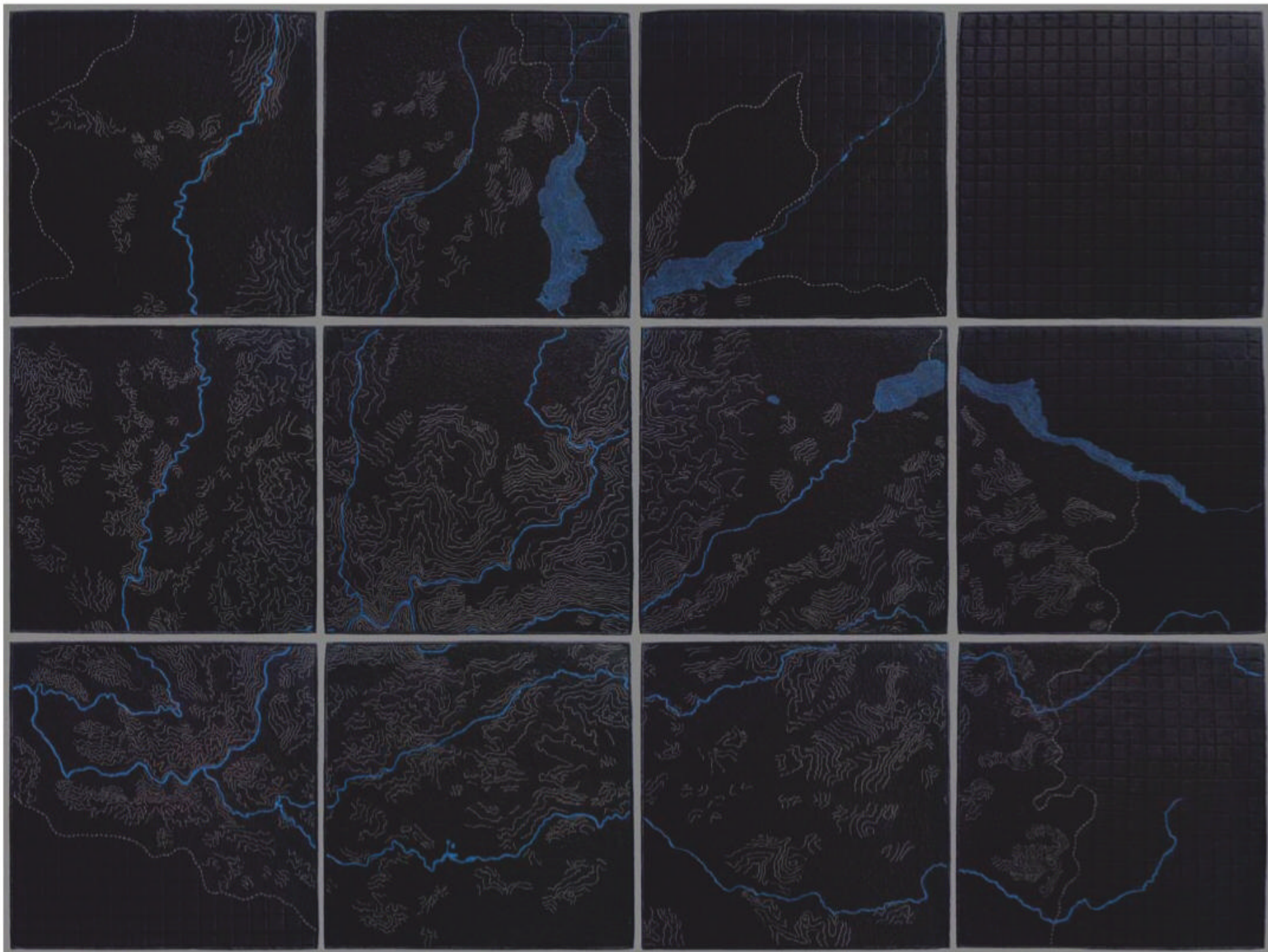
The role of educator, reinforced by a background in fact-finding and science, undergirds the textile painting, quilting and stitchery work of Linda Gass ([lindagass.com](http://lindagass.com)). An undergraduate degree in mathematical sciences and a master's degree in computer engineering, both from Stanford University, aren't commonly found indicators of artistic merit in an artist's resume, but they're the path that Gass traveled, qualifying her for a successful 10-year career working in the computer software industry.

She never completely neglected her early childhood interest in art. In fact, Gass always managed to squeeze in art classes alongside her academic classes. She found that she had a difficult time connecting with her mathematically directed colleagues and increasingly felt like an outsider.

When Gass realized that she wasn't being true to herself, the decision to leave computing for the creative life of an artist "was one of the most difficult things I've ever done," she says. Winning the Rookie Award at her first Quilt National exhibition, in 1999, helped to ease her doubts and set her on what she calls "the most challenging and fulfilling path of my life."







An affinity for landscapes and a fascination with water, combined with a lifelong interest in puzzle-solving, are key elements that inform the artist's intricately stitched, map-like quilted imagery that brings the effects of climate change into stark relief. The title of the imposing 12-paneled *Severely Burned: Impact of the Rim Fire on the Tuolumne River Watershed* (above) is self-explanatory and visually devastating. Using the language of maps via machine and hand-stitching on black silk crepe de chine, Gass outlines the largest recorded wildfire in the Sierra region of California. Although based on data, this work transcends factual information, becoming a work of art in the process.

Bright color is more prevalent in *Body of Water* (page 69) and provides an aesthetic diversion from Gass' more weighty themes. She refers to her work as "stitched paintings"—a phrase that describes her process of first painting on silk before structuring the work by stitching it into place.

Initially, Gass used French dyes until her research into their toxicity led her to an American manufacturer of non-toxic dyes, which she now uses. Environmental concerns aren't just the subject matter of her stitched paintings, installations and sitework initiatives; they're also essential factors in her life. Yet, she takes a realistic view, saying, "I commit many of the same destructive acts that humans have

**Severely Burned:  
Impact of the Rim  
Fire on the  
Tuolumne River  
Watershed**

by Linda Gass  
stitched silk (silk  
crepe de chine, silk  
broadcloth, cotton  
batting, cotton and  
polyester thread),  
54x70x1½

©2014 LINDA GASS  
PHOTO BY DON TUTTLE

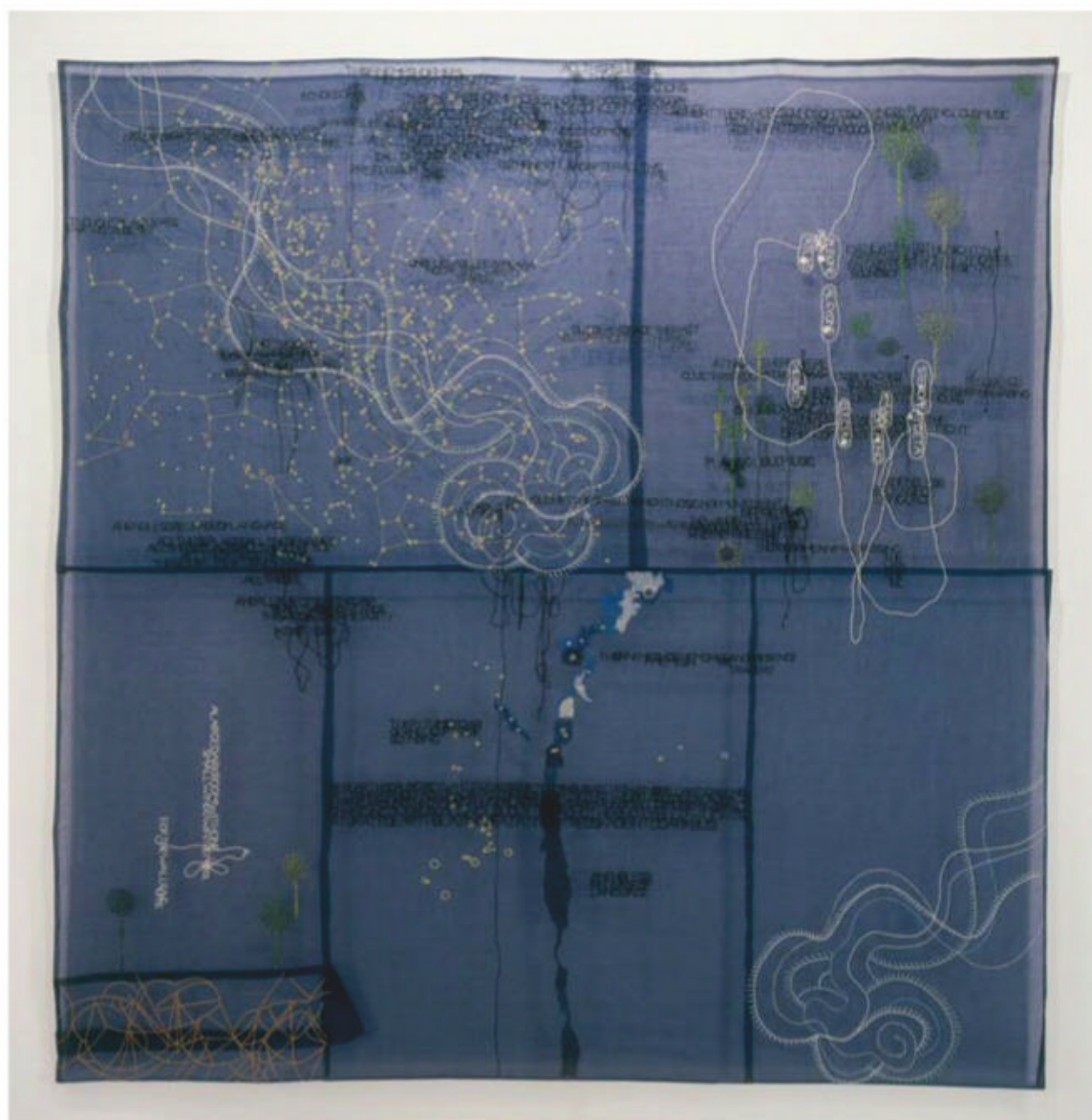
done to the landscape: I cut into the fabric, tear it, poke holes into it with needles. I build the equivalent of dams and dikes, using resists to contain my liquid silk dyes. When a painting is done, I stitch it by machine and hand, invoking the tradition of mending and repair through the act of sewing."

## Jessica Rankin

### ETHEREAL VISIONS

Born in Australia, artist Jessica Rankin ([whitecube.com/artists/artist/jessica\\_rankin](http://whitecube.com/artists/artist/jessica_rankin)) comes from a richly creative family. Her father, David Rankin, is a widely exhibited self-taught painter. Her mother, Lily Bret, is a well-known poet and novelist. The family now resides in New York. Known primarily for using





needlework and embroidery on diaphanous panels of organdy, Rankin tracks hidden but felt thought processes, making the invisible visible. Color is barely there. Once seen, the monochromatic work is remembered as colorless, but this isn't meant as a criticism. It's an intentional part of Rankin's conceptual approach.

Much like a poet, some of her works include lines of stream-of-conscious text, so it's not surprising to discover there's a meditative, almost

LEFT

# **Nocturne**

by Jessica Rankin  
embroidery on organdy, 84x84

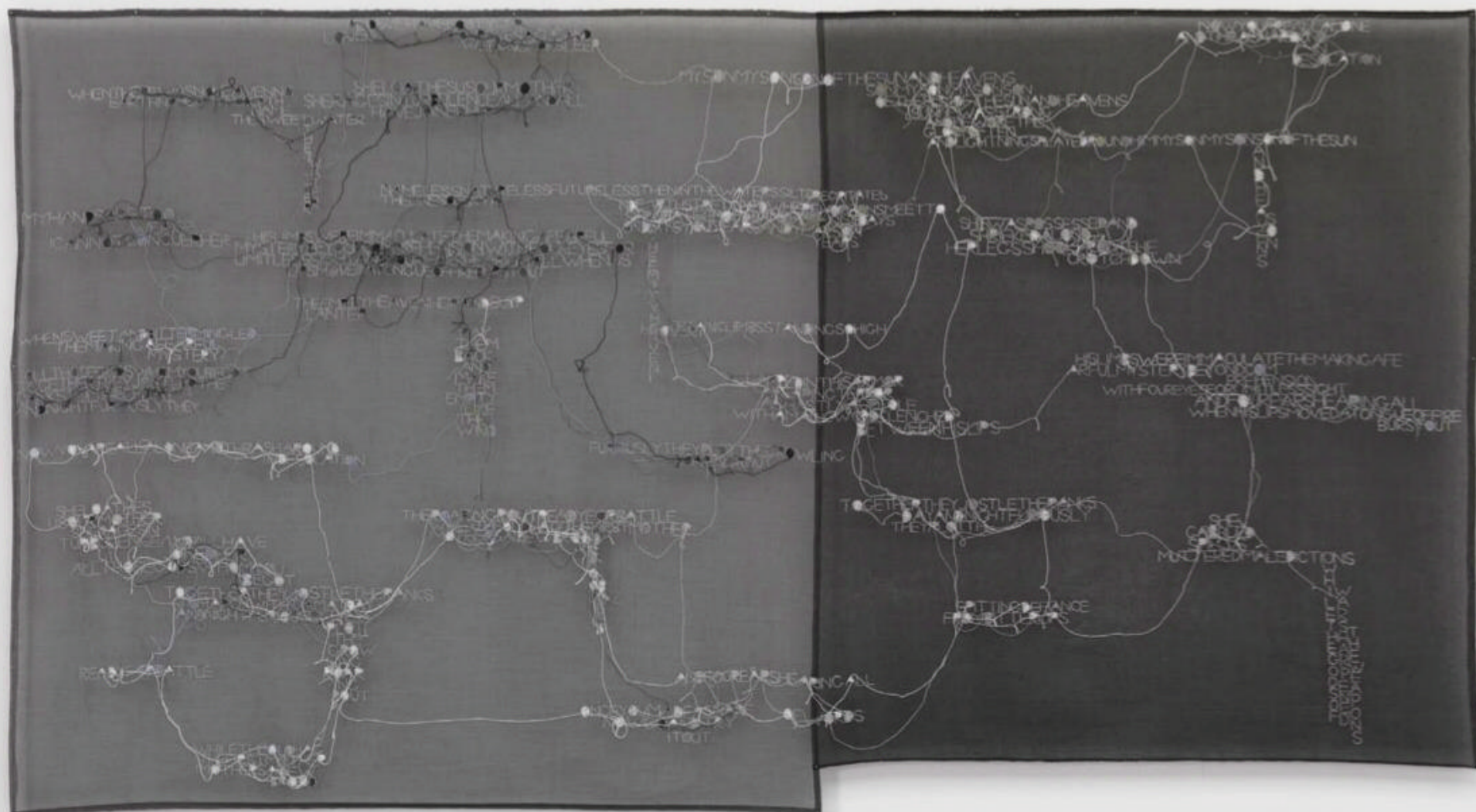
© JESSICA RANKIN  
PHOTO © COURTESY OF WHITE CUBE

BELOW

# **Snare From Words**

by Jessica Rankin  
embroidery on organdy,  
59 $\frac{1}{16}$ x107 $\frac{7}{8}$

© JESSICA RANKIN  
PHOTO © COURTESY OF WHITE CUBE







LEFT  
**Tether**

by Jessica Rankin  
embroidery on organdy, 84x84

© JESSICA RANKIN  
PHOTO © COURTESY WHITE CUBE (CHRISTOPHER  
BURKE, N.Y./COURTESY CARLIER|GEBAUER

trancelike quality in her act of making. “I get lost in the work,” she says. “It’s always evolving. It never turns out the way I think it will at the beginning of the process.”

An ethereal quality permeates most of Rankin’s work, whether stitched or on paper. Teetering between meaning and emptiness, the stitched pieces appear to float in space rather than occupy it, and they’re simultaneously insubstantial and labor-intensive, as in *Nocturne* (page 71).

In a studio interview for the artist platform White Cube, Rankin describes her process this way: “The words are there from the start. ... I take them from the author’s text. ... I love ghost stories, particularly the work of M.R. James.” Her art may appear to be effortless, as though it just happened, but Rankin confesses to being “a rigid worker” who feels guilty if she’s not creating all the time.

Although she often collaborates with her artist/partner Julie Mehretu, she’s also very private, preferring to work alone in the studio. When she needs inspiration, Rankin finds visits to galleries and museums helpful, but ultimately, “you just go from one piece to the next,” letting the work lead where it may.

## Bisa Butler

### AUTOBIOGRAPHICAL PORTRAITS

Bisa Butler ([claireoliver.com/artists/bisa-butler](http://claireoliver.com/artists/bisa-butler)) knew that being an artist was her destiny when she first won recognition for her efforts at the age of 5. She later attended Howard University as an art major and had empathetic professors who encouraged her to “infuse her work with life.”

The explosive energy of Butler’s boldly patterned, brightly colored







ABOVE  
**Three Kings**  
 by Bisa Butler  
 quilted and appliquéd  
 cotton, wool and  
 chiffon, 72x95

PHOTO © COURTESY  
 OF IAN RUBINSTEIN

OPPOSITE  
**Dear Mama**  
 by Bisa Butler  
 quilted and appliquéd  
 cotton, wool and  
 chiffon, 73x53

PHOTO © COURTESY  
 OF IAN RUBINSTEIN

stitched and quilted portraits have become her response to her professors' directive. Butler wasn't always a textile artist. As a student, she had studied painting. When she became a mother, she could no longer tolerate the smell of oil paint and was interested in a medium with fewer safety concerns. She took a quilting/sewing class and knew she had found her medium.

The idea of family—generations of unique individuals forming a collective group united by their shared history—is the foundation upon which Butler builds her imagery, as seen in *Dear Mama* (opposite). All of her work is part of an ongoing autobiography. "I used to sit by my grandmother's side, and we'd go through her photo album and she'd tell me family stories," the artist says.

Those stories have become part of the narrative Butler tells through the use of traditional African fabrics, bits of lace from her grandmother and mother, and other fabric scraps proffered by friends and fellow artists. "I choose colors based on sensation and mood," she says.

Primarily a portrait artist, Butler's subjects are distinct personalities stitched and built up in layers, sheer chiffon over a printed or intensely colored textile, just as a painter might use glazes for a particular effect.

Butler's reputation is growing. "Bisa Butler: Portraits," at the Katonah Museum of Art, in N.Y., is the first solo museum exhibition of the artist's work (visit [katonahmuseum.org](http://katonahmuseum.org) for the show's scheduling). It will feature 25 or so of her vivid, larger-than-life quilts that capture African-American identity and culture.

The energy embodied in the use of stitchery by these artists breaks all the rules that so often restrained needleworkers of the past, enabling them to explore myriad subjects in a contemporary manner. ♣

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*Cynthia Close ([cynthiaclose.com](http://cynthiaclose.com)), of Burlington, Vt., earned an MFA from Boston University and worked in various art-related roles before becoming a full-time freelance writer and editor. She contributes to Art New England and Art + Object, among other publications.*



# *On the* **FAULT LINE**

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**Harvey Dinnerstein** combines past and present to express the turbulence of contemporary life.

BY John A. Parks





The country doesn't know it yet but it has created a monster in the form of millions of men who have been taught to deal and to trade in violence, and who are given the chance to die for the biggest nothing in history.

—John Kerry, Vietnam Veterans against the War, from a statement to the Senate Foreign Relations Committee



*“In some ways I feel the past reverberates in the present,”*

says celebrated New York artist Harvey Dinnerstein, who at 92 continues a lifelong practice of bearing witness to the political and social forces swirling around him. His new and highly ambitious work, *On the Fault Line* (pages 80–81), draws on his decades of experience to create an image that encapsulates and dramatizes his perception of the current political climate. It shows a group of figures moving through a miasma of tear gas on a darkened street. They’re racially mixed and clearly poor. One young man, a wounded veteran, is in a wheelchair. We’re aware that these individuals are taking part in some sort of demonstration, and while their conditions seem difficult, there are notes of hope: A child is carried aloft; a woman raises a lighted candle; a girl plays a flute. In the foreground

a coil of razor wire and an attack dog suggest more ominous forces. “Contemporary events remind me of related incidents I’ve witnessed in the past,” says the artist. “They have inspired this image that combines past and present to portray the turbulence of our time.”

## IMAGES FROM THE PAST

To create the new painting, Dinnerstein sorted through drawings he’d made and memories gleaned from political events in the past:

**Bus Boycott:** The earliest of these works was created in 1956 during the bus boycott in Montgomery, Ala. This yearlong action, protesting the segregation of the Montgomery bus system, marked the birth of the modern Civil Rights Movement. “I went to Montgomery with Burt Silverman and my wife, who is an art historian, and interviewed the subjects,” recalls Dinnerstein. “We spent a couple of weeks in the midst of the boycott and came up with some 90 drawings between us.” Dinnerstein felt that many of the drawings worked well in terms of relating individual incidents, but he was interested in finding something more. “I started to feel that there was some way to reach for a visual metaphor that went beyond the particular moment,” he says. “I hit upon the idea of walking. Some of the preaching in the churches used language such as ‘God says, ‘Take one step, and I’ll take two.’” During the boycott, walking had itself become an act of protest, and Dinnerstein eventually made the powerful *Walking Together, Montgomery* (opposite), in which a group of African-Americans converge on the center of the image, striding resolutely forward. “I combined photos and drawings, trying to get the particular walking gait of the individuals,” says the artist.

**Vietnam Protests:** Another early piece that provided Dinnerstein inspiration was *Confrontation at Fort Dix* (see Inspired by Raphael, page 77) a dynamic composition exploiting the power of sharply angled diagonals

ABOVE

**Vietnam Veterans**  
(as the illustration appeared in *Harper's Magazine* with quote by John Kerry)  
1971; oil on paper

OPPOSITE

**Walking Together, Montgomery**  
1956; charcoal on paper, 17¾x25⅞



to create a sense of violent movement. The artist himself witnessed this Vietnam-era protest. “I went to Fort Dix, and there was a group of protesters who actually attempted to walk onto the fort, calling on the GIs to join their demonstration,” he recalls. “They were met with tear gas. The image was done from notes and then reconstructed.” For this composition Dinnerstein based the figures on a grouping on the right of Raphael’s mural *The Expulsion of Heliodorus From the Temple* (see *Inspired by Raphael*, opposite). “It’s not that I wanted to mimic the Renaissance painting,” says Dinnerstein, “rather, it inspired and suggested how to construct that part of my piece.”

Going through his Vietnam-era drawings, Dinnerstein came across another image that has reverberated through the decades—a piece showing two veterans, one in a wheel chair (see *Vietnam Veterans*, page 75). “This was an event in Washington, where a group of vets gathered in front of the Capitol, ripped off their medals and hurled them to

the ground,” he recalls. “For the new painting, I meant to represent a veteran of current wars who evoked a memory of what I’d seen 50 years ago.”

Another image that continues to resonate with the artist was his pastel drawing *Vigil* (below), from 1970, in which two young men hold candles, their heads bowed in meditation. “There were many vigils in those years,” says Dinnerstein. “There was one in Washington, D.C., where they had a casket set up and a large procession of people who dropped names of those who had died in the war. Then there was a vigil at St. Patrick’s Cathedral [in New York City].” While the artist isn’t sure which historical vigil his piece is based on, the universal use of the candle as a symbol of life and hope was brought into his new work.

**Poor People’s Campaign:** Having culled a few images from his past, the artist began to construct his new piece, working from models to develop figures that would carry the sense of the political present

**Vigil**  
1970; pastel on  
board, 22x30



*“Contemporary events remind me of related incidents I have witnessed in the past.”*

—HARVEY DINNERSTEIN



# INSPIRED BY RAPHAEL



The figures in Dinnerstein's *Confrontation at Fort Dix* (above) reference figures on the right of Raphael's fresco *The Expulsion of Heliodorus From the Temple* (bottom left). Dinnerstein's sketch of Raphael's figures (bottom right) shows their composition more plainly. In Raphael's work, these figures are thieves being cast out by angels, but in Dinnerstein's painting, the figures are sympathetically portrayed as protesters of the Vietnam War.

## **Confrontation at Fort Dix**

1971; pastel on board, 19½x29¼



## **The Expulsion of Heliodorus From the Temple**

by Raphael

1511–12; fresco, 24¾ feet wide at base

APOSTOLIC PALACE, VATICAN CITY; PHOTO: WEB GALLERY OF ART



## **Sketch of a Detail of Raphael's *The Expulsion of Heliodorus From the Temple***

graphite on paper, 3¼x3¾



## More Online!

See more paintings from Dinnerstein's ninth decade at [artistsnetwork.com/go/dinnerstein-recent](https://artistsnetwork.com/go/dinnerstein-recent).



TOP

### Figure Studies, On the Fault Line

2017; charcoal and pastel on paper, 11x14½

BOTTOM

### Drumbeat

1968; charcoal and pastel on paper, 23x17



that he wanted to convey. A sheet of charcoal drawings shows several of the figures under development (see Figure Studies, *On the Fault Line*, left). The older woman in the headscarf appears in two different poses as the artist experiments with her gesture, one that might be beckoning and another that seems to suggest that she's fending off an attack. A drummer appears at the bottom, a figure inspired by another drawing of Dinnerstein's, *Drumbeat* (lower left). "The drumbeat I hear today seems like an echo of a drummer I had sketched in the encampment for the 1968 Poor People's Campaign [a demonstration for economic justice for the poor, held in Washington, D.C.], a sound that reverberated at many protest demonstrations in the following decade," he says. Next to the drummer on the sheet of figure studies is a woman holding a candle and wearing a robe bearing a large cross on its front, an image culled from scenes the artist had witnessed in church choirs in Montgomery. In the final painting Dinnerstein decided to omit the cross. "I was a little wary of that kind of image," he says. "It was an intuitive change."

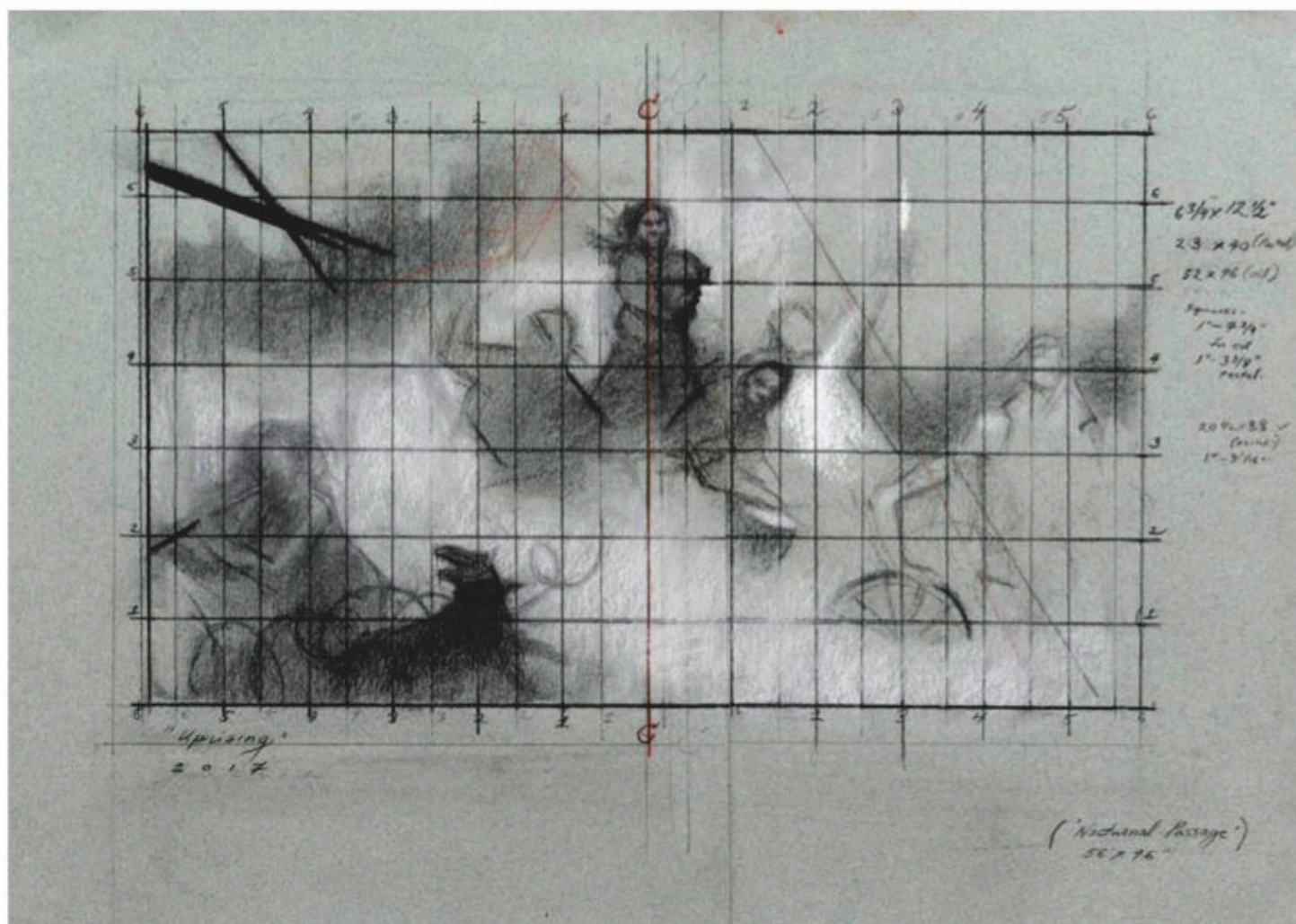
**Music and Beast:** In addition to these figures based on past political actions, Dinnerstein also chose to include an image of a young woman playing a flute. "Before I started this project, I'd done a portrait of a flutist, and I was intrigued when the model, Pigeon, remarked that she'd once performed 'Ode to Joy' as an arrangement for flute from Beethoven's 9th symphony," says Dinnerstein. (See *Ode to Joy, Beethoven's Ninth*, opposite.) "It occurred to me to include this note in the left foreground of the composition."



Dinnerstein observes that he's not wholly sure why he included this figure. "At all these demonstrations," he says, "I've noticed that there's some playful humor that's part of the whole thing. People will bring different animals—I saw a monkey at one—or dogs dressed in costumes or people playing crazy instruments." In the final composition for *On the Fault Line*, the artist placed a rather ferocious dog next to the flutist. "Originally, I planned to have the dog facing the flutist as if it was perhaps an attack dog defending the establishment. But then I thought it would be more interesting to have the dog be part of the demonstration," says Dinnerstein. "It perhaps suggests those elements in a demonstration that were in some nihilistic way just going to tear things down."

## PUTTING IT ALL TOGETHER

Having assembled his characters, Dinnerstein now faced the task of composing his painting. A preparatory



ABOVE  
**Ode to Joy,  
Beethoven's Ninth**  
2012; pastel on  
board, 20½x18½

LEFT  
**Compositional  
Study, On the Fault  
Line**  
2017; charcoal and  
pastel on paper,  
10x14½





sketch shows the three main groupings in charcoal with an overlaid grid (see Composition Study, *On the Fault Line*, page 79). “Gridding the thumbnail image helped me set up the composition on a larger scale,” he says. “I even did sketches from a bird’s-eye view so I could position the figures in space correctly.” The sketch also includes the powerful diagonal elements that appear in the final composition.

Dinnerstein elected to do the finished piece in pastel rather than oil. “There is an immediacy to the medium

that I find appealing,” he says. “Drawing is really the basic part of my tool set, the strength of my ability, and I feel that pastel translates that drawing ability.” He began the final piece by transferring a loose sense of his composition to a sheet of cold-pressed watercolor paper mounted on a board. He further prepared the surface with a priming of acrylic gesso and pumice tinted with Venetian red. “It’s a surface that takes a lot of punishment,” he says. “It doesn’t clog or give a problem. At some points during the





**On the Fault Line**

2017; pastel on board, 20½x33½

## MEET THE ARTIST

Harvey Dinnerstein was born in Brooklyn, New York, in 1928. He studied with Moses Soyer at the Art Students League, in New York City, and the Tyler School of Art, in Philadelphia. Resisting the prevailing abstract-expressionist style, he chose to work figuratively, often referencing the social and political issues of the day. He has taught at the School of Visual Arts and the National Academy of Design, both in New York City, and currently teaches at the Art Students League. His work is part of many permanent collections, including the the Lehman Collection of the Metropolitan Museum of Art, the Butler Institute of American Art and the Whitney Museum of Art. He's represented by Gerald Peters Gallery, in New York City. He makes his home in Brooklyn.

to me that it would be better if there was more of a dark silhouette. So I gave the flutist long sleeves and changed the man's jacket to a darker color for balance. I also put a bandage with a spot of blood on his head to enhance the drama." Another change involved making the principal diagonal element into a "No Waiting" street sign, suggesting perhaps, that history moves forward inexorably.

The final image is energetic, dynamic and powerful with the swirling haze of the tear gas acting as both a dramatic element and

a visual device that allows for selective inclusions and omissions. As for the eventual import of the piece, the artist says, "I guess I meant to project my personal feelings about the times we are living in and also the feeling I have at my age looking back at past and present. How does one maintain one's faith in survival in the midst of these difficult times?"

*John A. Parks is a painter, a writer and a member of the faculty of the School of Visual Arts, in New York.*

process, I may have applied a light spray of fixative and then kept working."

Building his color in firm clear strokes over his charcoal drawing, Dinnerstein achieved both a richness of surface and a graphic clarity of shape and volume that dramatizes pose and gesture. His open technique also allowed him to make some changes to the image as he worked. "Toward the end, both the flutist and the figure in the wheelchair had bare arms," he says. "Then, as I studied it, it seemed



## Oliver Sin Creates Covers for TIME's "100 Women of the Year" Project



LEFT TO RIGHT  
Virginia Woolf  
(1929 cover)  
original drawing:  
charcoal on  
paper, 17x14

Emmy Noether  
(1921 cover)  
original drawing:  
charcoal on  
paper, 17x14

PHOTOS COURTESY  
OF TIME

For nearly 100 years, *Time* magazine has published an annual "Person of the Year" (called "Man of the Year" prior to 1999) cover, almost always featuring men—overlooking significant contributions of women. To mark the 100th anniversary of women's suffrage in the U.S., *Time* launched its 100 Women of the Year project, creating 89 new covers celebrating influential women of the past century. Artist Oliver Sin depicted two of these women: writer Virginia Woolf and mathematician Emmy Noether.

"*Time's* senior art director, Rich Morgan, found me via Instagram," says Sin. "He provided cover-design

templates with 1920s period looks, and I had two weeks to complete the assignment, during which I submitted thumbnails, sketches and work-in-progress drawings, as well as the finished works."

Since both women are now deceased, Sin sought out reference images and watched online documentaries in order to get a better sense of his subjects. "Rich sent me references, which were helpful," says Sin, "but I had to do my part. I'm the artist, and I know what I want and what I need. Drawing Virginia Woolf was a lot of fun, as I've always been a fan of her literature. Drawing Emmy Noether was more challenging since I'm not familiar with mathematics or her accomplishments." In the end, Sin based his depiction of Noether on two separate views, one in which she wears a blouse with a bow and another in which she wears glasses. Sin notes that in many of Noether's images, the facial features

are gender-ambiguous, so the bow provides a feminine element.

Sin added a touch of personal styling to the depictions of both women. "I put a modern twist in the rendering of the clothing," says Sin. "The major focal point is the face, but the accessories—a minor focal point—have a graphic look."

Sin likes to include every mark and wrinkle in a face, but Morgan asked the artist to back away from such a detailed rendering, especially with Noether, since she was to be depicted in her mid-30s. "That was a lesson," says Sin. "I remind myself that not every assignment needs to be so detailed. Now I look at the original and the final drawings, and I love the final one even more because I can see the path it took and what I've learned."

### SEE THE PROJECT

Read more about *Time's* "100 Women of the Year" project and see all the covers at [time.com/100-women-of-the-year](http://time.com/100-women-of-the-year).

▶ LEARN MORE ABOUT OLIVER SIN AT  
[FACEBOOK.COM/OLIVER.SIN.3](https://facebook.com/oliver.sin.3) AND  
[INSTAGRAM.COM/OLIVERSIN](https://instagram.com/oliversin).



**“THERE IS NO  
BETTER WAY TO  
PRACTICE HANDS  
AND FEET THAN  
TO DRAW THEM  
FROM A LIVE MODEL  
AT A SKETCH  
GROUP AND  
THEN COMPARE  
AND STUDY THE  
ANATOMY MORE  
CLOSELY AT HOME  
FROM BOOKS.”**

—KEN GOLDMAN

FROM *SUCCESS IN ART: DRAWING HANDS AND FEET*  
(WALTER FOSTER PUBLISHING)

**Sketches of Hands  
and Feet**  
by Ken Goldman





# Go For the Grant!

Put in the grunt work and get that grant.

(PART ONE OF A TWO-PART SERIES)

BY C.J. Kent

Many artists avoid applying for grants because the process is labor intensive and the outcome is uncertain. Compared to the satisfaction of looking at a completed artwork, a submitted grant application may not seem to offer an immediate reward for the effort; however, the clarity that comes from describing the meaningful contribution inherent in your work and practice is invigorating and helps many artists rediscover purpose. Down the road, if a grant is actually awarded, it provides opportunities and support that are well worth pursuing.

Grants can enable artists to produce a large-scale project when the necessary materials, travel and other expenses would otherwise be beyond their means. Some regional and local grants provide funding as well as a studio, so that artists who had been working in their homes can experience the benefits of a dedicated art-making space. These grants often include an exhibition opportunity. Some foundations provide emergency funding in response to unexpected illness or financial constraints. Many organizations offer grants for local artists or those originally from that

region. The downside to all that opportunity is that the search for grants and the application process can seem overwhelming since each grant has numerous specifications.

## RESEARCH THE OPPORTUNITIES

There are two main types of grants: *individual*, for which one applies independently for a personal project, and *institutional*, by which an applicant requests project funding for an organization, such as a university or nonprofit. This article deals with



individual grants. Next month's column will deal with institutional grants.

The first thing to recognize is that applying for a grant is a normal part of many artists' work and should become a regular part of the studio practice. A little time applied each week goes a long way within a year. Start by researching individual artist grants. These require no institutional affiliation, so any artist may apply independently of gallery representation or foundation association.

At this first stage, simply read about the available grants within your state, county or township, as well as the larger national ones. Artwork Archive ([artworkarchive.com](http://artworkarchive.com)) publishes an annual list of major grants. The local arts council or library will be able to guide you to regional opportunities.

Discovering the scope of prospects is important. Some grants will immediately seem really exciting and appropriate. Those should go into a file. Your search through all the other seemingly irrelevant grants will give you a sense of the world of grant funding and reveal common traits as well as distinguishing features.

Keep track of the grants that provide emergency assistance in case you or someone you know should ever need help. Hopefully, that information will never be necessary. If it is, however, having your research at hand removes an additional layer of work during a stressful time.

In general, grants have a variety of restrictions. They're typically media-related, and various media may rotate across years. Similarly, a fine art grant may be open to applications only every few years. A number of grants have age limits. Others designate the career stage. Regional grants may require proof of residency within a certain district.

As you read about the grants you like, start a list of the requirements for each one on its own sheet of paper. Some people eventually create a spreadsheet, but at this stage, a simple reference suffices. When browsing national grants, look at past recipients so that you can find out more about the expectations and

preferences of the granting organization and determine whether it's a good fit.

This process alone can take weeks. For some, this is the fun part—an opportunity to explore and imagine what you might be able to do with the support you could receive. Keep notes on the sheet of paper of any ideas you have, any works that are good samples and any other pertinent thoughts that come to you.

## PROCESS THE APPLICATION

Don't rush the writing of your grant application. If it's due within a week, don't apply unless you plan to do nothing else during that time and also have friends who will read the application and offer advice. If the application is due within a month, you have a little more time to develop your work. Typically, a couple of months is best.

Grants vary widely in the supporting documentation that they require. Even expectations regarding an artist statement differ. Some demand essays responding to set questions. Many request an explicit budget, which necessitates calculating material needs and costs. Some ask for tax forms. Others want work samples in specific formats. Almost all have strict guidelines regarding how to title, format and submit the application. Errors in these bureaucratic details can lead to elimination.

Grant jurors read many applications and those that are hurriedly

put together become obvious. They often lack essentials such as details that describe the project in full, an explanation of how the artist will produce it or other requested information. These shortcomings signal an inability to develop work carefully, and that undermines your application.

The process of writing and compiling the application can be tedious. That's why so much time is necessary. When frustration hits, having the option of walking away for a while heads off sloppy work or abandonment of the task.

## KEEP TRYING

Grant applications can and do succeed, but that success is often a matter of practice. The more you apply, the better you understand how to go about it. Many organizations provide informational sessions that can help determine whether that particular grant is right for you. Eventually, you'll be able to repurpose text from one application to another, which speeds up the process considerably—but for those first applications, treat each as its own effort. Doing a little work each week throughout the year should be like playing musical scales: a regular practice that advances skill. 🍄

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*C.J. Kent is a freelance writer and editor, as well as a professor at Montclair State University. She also founded Script and Type ([scriptandtype.com](http://scriptandtype.com)), which helps people express themselves effectively in writing and in person.*

# GRANTS CAN ENABLE YOU TO PRODUCE A LARGE-SCALE PROJECT FOR WHICH THE NECESSARY MATERIALS, TRAVEL AND OTHER RESOURCES WOULD OTHERWISE HAVE BEEN BEYOND YOUR MEANS.



# DO NOW

## New York

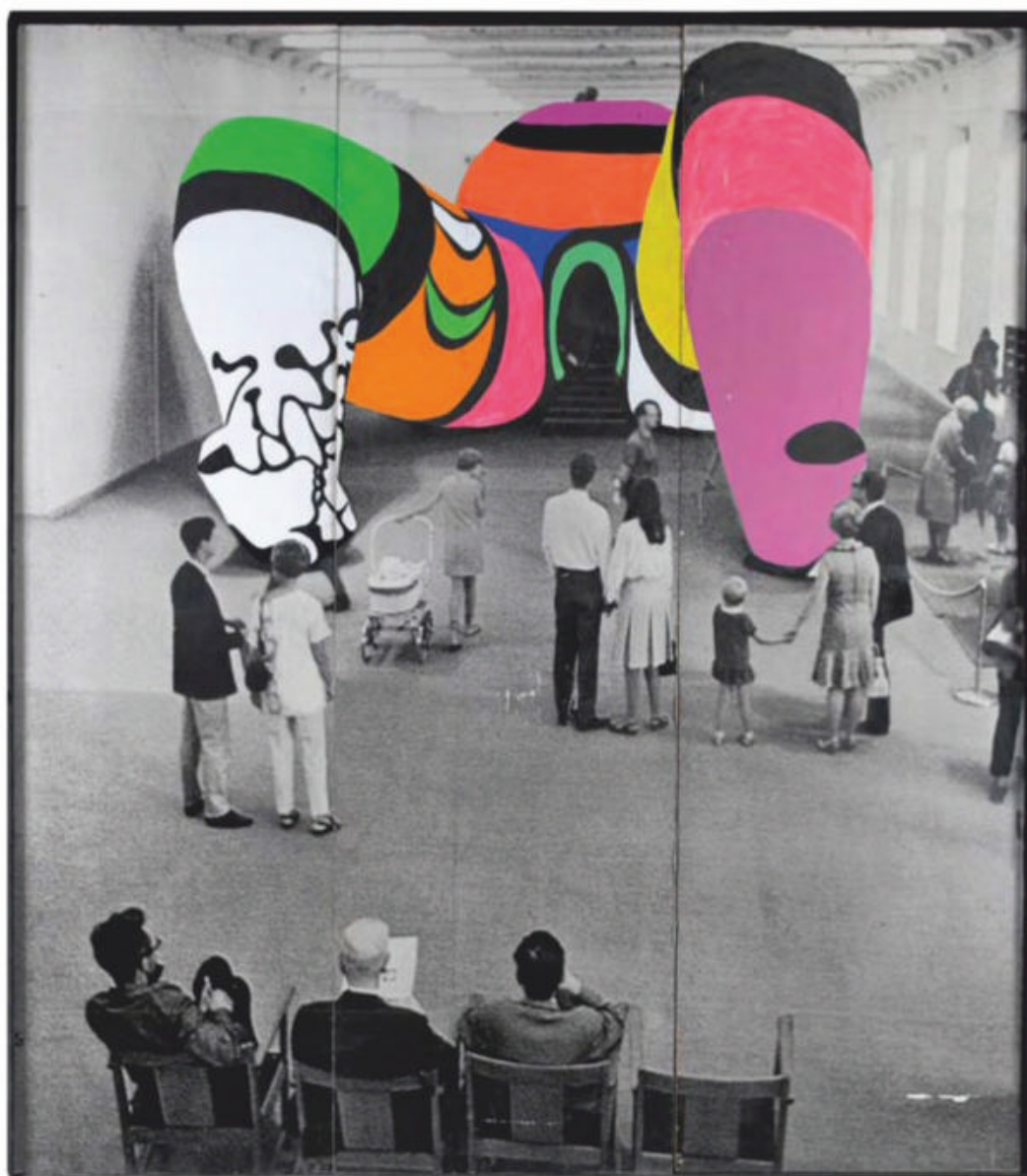
### NIKI DE SAINT PHALLE: STRUCTURES FOR LIFE

THE MUSEUM OF MODERN ART,  
NEW YORK CITY • MOMA.ORG  
DATES TO BE ANNOUNCED

MoMA PS1, in Queens, presents the work of visionary feminist and activist artist Niki de Saint Phalle (French-American, 1930–2002). Featuring works created from the 1970s until the artist's death—including sculptures, prints, drawings, jewelry and archival material—the exhibition highlights Saint Phalle's interdisciplinary approach and her engagement with key social and political issues, focusing on artwork she created to transform environments, individuals and society.

Saint Phalle didn't start to make art professionally until she was in her 30s, after her first career as a model. She quickly became famous for her jubilant sculptures of flying women, Gaudi-esque architectural monuments, books, paintings and jewelry. Early on, Saint Phalle pushed against accepted artistic practices, creating work that used assemblage and performative modes of production. She would go on to create a series of innovative works that reflect an ethos of collaboration and engagement with the politics of social space. Addressing subjects that ranged from women's rights to climate change and HIV/AIDS awareness, Saint Phalle was often at the forefront in addressing the pressing issues of her time.

This show, her first in New York, includes more than 100 works that convincingly make the case for the artist's continuing relevance and visual potency.



**Photo de la Hon repeinte**

by Niki de Saint Phalle, 1979

© 2020 NIKI CHARITABLE ART FOUNDATION.

PHOTO: KATRIN BAUMANN



## District of Columbia

### PHILIP GUSTON NOW

NATIONAL GALLERY OF ART, WASHINGTON D.C.  
NGA.GOV • DATES TO BE ANNOUNCED

Philip Guston (Canadian-American, 1913–80) uniquely bridged the personal and the political, the abstract and the figurative, the humorous and the tragic in lively paintings with memorable impact. Now a major retrospective of Guston, the first in more than 15 years, presents a truly balanced view of the artist's 50-year career.

A selection of approximately 125 paintings and 70 drawings from some 40 public and private collections features well-known works as well as others that have rarely been seen. Highlights include paintings from the 1930s that have never been on public view; the largest reunion of paintings from his groundbreaking Marlborough Gallery show in 1970; an array of satirical drawings of Richard Nixon and his associates; and a selection of large, often apocalyptic paintings of the later 1970s, which form the artist's last major artistic statement.

A fully illustrated commentary includes essays by the exhibition's co-curators and a richly illustrated chronology

#### Painting, Smoking, Eating

by Philip Guston

1973; oil on canvas, 77½x103½

STEDELIJK MUSEUM, AMSTERDAM;

© THE ESTATE OF PHILIP GUSTON



of the artist's life and work, along with reflections by contemporary artists on their engagement with Guston and the impact of his work and legacy.

## Art Competition

#### The Gift Box

by Marie Tippetts



Call for Entries

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Regular Deadline:  
**September 7, 2020**

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LEARN MORE HERE: [ArtistsNetwork.com/art-competitions/pastel-100/](https://ArtistsNetwork.com/art-competitions/pastel-100/)



# Independent Study

Resources to  
inspire + build skills

BY HOLLY DAVIS

## THE JOY OF SERIES

Whether you have more time than you know what to do with or can only snatch a few moments to feed and inspire your passion, a good art-related series can deliver the perfect fit for your schedule. Immerse yourself in the entire collection or select one or more titles of particular interest. Here are a few series worth looking into.



### LIVES OF THE ARTISTS

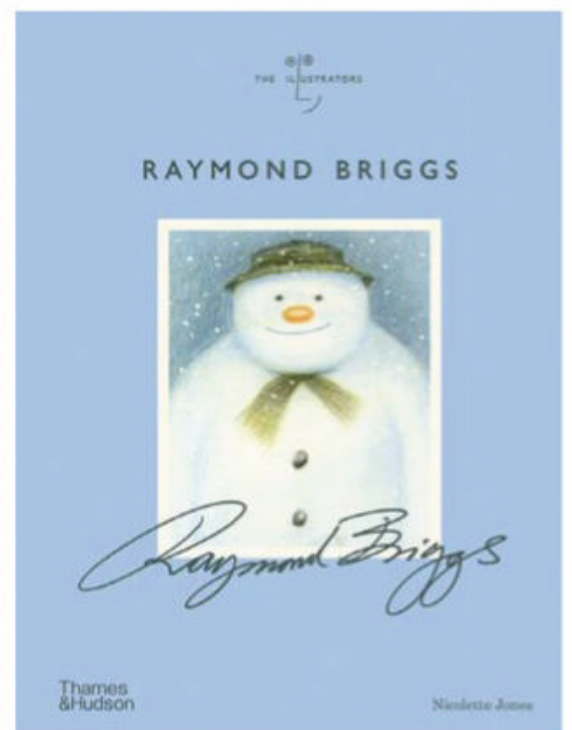
Needless to say, more than a few notable artists have arisen since painter and architect Giorgio Vasari wrote his 16th-century classic collection of artist's biographies, *Lives of the Artists*. Publisher Laurence King recently picked up the mantle by launching its **Lives of the Artists series** with two highly readable biographies: **Artemisia Gentileschi**, by art critic and author Jonathan Jones, picks up where Vasari left off with the story of a remarkable 17th-century female artist. Creative director and author Robert Shore zooms forward to the 20th-century with **Andy Warhol**. Each book is 100+ pages with an additional center section of photographs (Warhol) or color art plates (Gentileschi). The series will continue with an October release of **Frida Kahlo**, by Hettie Judah, and in 2021, with **David Hockney**, by James Cahill.



### DRAWING TOGETHER

Artists who prefer video instruction over books should check out Artists Network's **Drawing Together series**, taught by Scott Maier. Tune in to the tutorial of your choice, using the links available at [artistsnetwork.com/drawing-together-live-video-streams](https://artistsnetwork.com/drawing-together-live-video-streams). After completing a lesson, you can share your drawing and comments

with fellow students online. These free-of-charge streaming videos are a great way to practice and stretch your drawing skills.



## The Illustrators

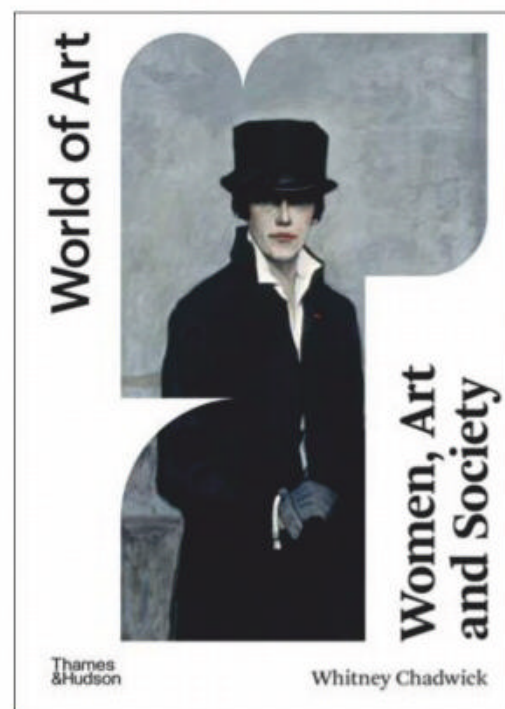
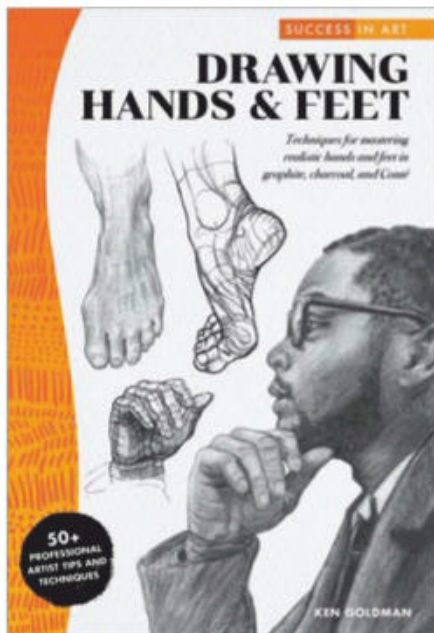
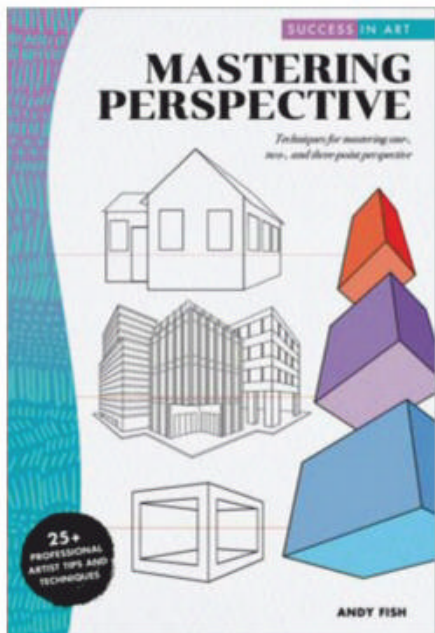
If your interest runs toward illustration, then check out Thames & Hudson's *The Illustrators series*. Each of these 112-page books focuses on one illustrator's life and work, with engaging, insightful text interspersed with 80 or more historic photos and art images. There are five books available so far: *Posy Simmonds*, by Paul Gravett; *Ludwig Bemelmans*, by Quentin Blake and Laurie Britton Newell; *Judith Kerr*, by Joanna Carey; *Walter Crane*, by Jenny Uglow; and *Dick Bruna*, by Bruce Ingman and Ramona Reihill. *Raymond Briggs*, by Nicolette Jones, is coming out this fall.

IMAGE COURTESY OF THAMES & HUDSON



## SUCCESS IN ART

Cultivate or sharpen a specific skill with a brand new series by Walter Foster Publishing: **Success in Art**. The first two books, **Mastering Perspective**, by Andy Fish, and **Drawing Hands & Feet**, by Ken Goldman, are hot off the press. Build your confidence and abilities with clear, concise instruction plus step-by-step exercises.



## WORLD OF ART

More than 300 books have been published in Thames & Hudson's **World of Art** series since its inception in 1958. Each book, written by a recognized expert, is devoted to an art movement or period, a significant artist or art discipline, or artwork associated with a geographical region or ethnic group.

This highly respected series is being relaunched with color images throughout and an updated design. Browse through 112 of the currently available titles at [thamesandhudsonusa.com/series/world-of-art](http://thamesandhudsonusa.com/series/world-of-art). Covers of the updated books display artwork within shapes based on a grid inspired by the golden ratio, as seen on the cover pictured here.

IMAGE COURTESY OF THAMES & HUDSON

# Artistsnetwork

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# Workshops 2020-2021

Your Complete Guide to Workshops  
Here and Abroad

Artists never stop learning. Each new painting or drawing can bring another revelation, but when you want to learn more about a specific technique, medium or style, you can't do better than to take a workshop. Start planning now. On the following pages, you're sure to find one or many workshops just right for you.

## Workshops

### ALABAMA

#### Huntsville Museum of Art

**08/20-08/22/20** – David Kessler – Bigger, Faster, Fresher, Looser Abstract Painting

**08/27-08/30/20** – Michael Story – Mastering Skies & Reflections in Oil, Acrylic or Pastel

**09/18-09/19/20** – Gary Chapman – CHARCOAL: Expressive Mark Making, A Painter's Approach to Drawing

**10/05-10/09/20** – Brian Bomeisler – Drawing on the Right Side of the Brain

**10/10-10/12/20** – Brian Bomeisler – Intensive Painting/Color

**10/22-10/25/20** – Lian Quan Zhen – East Meets West: Chinese and Watercolor Painting

2021 Master Artist Workshops Coming Soon!

Contact: Laura E. Smith, Director of Education/Museum Academy, 256/535-6372

lsmith@hsvmuseum.org or hsvmuseum.org

### ARIZONA

#### Sedona Arts Center,

www.SedonaArtsCenter.org,

15 Art Barn Rd., Sedona AZ, 86336

#### **9/9-12/20, CONTEMPORARY MIXED MEDIA**

Joan Fullerton | There will be plenty of time for "playing" and creating along with individual attention and guidance while we explore confidence, procrastination, vulnerability, curiosity, courage, talent, play, inspiration, intuition, your mean critic, metaphor, symbolic elements, competition, marketing, your belief systems, finding balance, and more!

#### **10/5 7/20, LOOSEN UP WITH AQUAMEDIA**

Robert Burrige | This Burrige flagship workshop offers a variety of painting subjects for everyone. Designed for the professional painter who is stuck in a style as well as for the novice who wants to conquer their fear of painting.

#### **10/9-12/20, ABSTRACT FIGURATIVE**

Robert Burrige | The second day of class will include a variety of poses with the nude, draped and partially draped model, lots of paint sketching, gestural drawing and finger painting techniques. Be prepared to paint looser, bolder, freer, lighter and more intuitively.

#### **10/20-23/20, WATERCOLOR SECRETS REVEALED**

Tom Lynch | Tom's objective is to show the vast range and flexibility of watercolor. You will learn new techniques; how to plan for success; build a successful painting; and to put drama, emotion, and conviction into your art and how to push the limits of color, contrast, and light.

#### **10/21-23/20, PAPER PAINTINGS**

Elizabeth St. Hilaire | Turn your life's inspiring moments into richly beautiful abstract paintings. In this workshop you'll gain a powerful foundation for abstract painting. Using layers, Julie will guide you to enter the painting process and develop a deep and luscious visual space.

#### **11/2-4/20, TEXTURE|COLOR|FEELING**

Jan Sitts | Learn to layer mixed media in an atmosphere of fun and spontaneity inspiring new directions and discovery through innovative combinations of design and materials. By combining aggressive textures and unusual mediums with various "raw" materials in the abstract painting we get surprising results.

#### **11/10-14/20, THE EGG TEMPERA PORTRAIT**

Koo Schadler | Old as the Egyptians and most famous during the Renaissance, egg tempera painting is becoming increasingly popular with artists today. Tempera has unsurpassed luminosity. Dozens of glazes and scumbles can be applied in a day, and yet the medium also allows for meticulous linear detailing.

#### **11/13-15/20, EMPHASIZING ABSTRACTION**

Stuart Shils | Three immersive fast-paced days in the studio with evening discussion and slide presentation and a day working with a live model make-up a workshop that convinces us that understanding the power of abstraction is THE ENGINE of good composition.

#### **5/29-31/21 CREATING THE ABSTRACT LANDSCAPE**

Amanda K. Hawkins | In this workshop you will learn to transform Sedona's magical landscape into rich, energetic abstract landscape paintings. We'll spend time both indoors and outdoors overlapping the learning in the studio with inspiration in the landscape.

#### **6/8-11/21, PLEIN AIR IN THE STUDIO**

Kathryn Stats | Kathryn Stats is known for her vibrant color, dramatic compositions and subtle brushwork. In this studio workshop students will have the opportunity to choose whether they wish to work on landscape composition from photo-reference or with a still-life/floral situation or both!

#### **Camille Przewodek**

**3/29-4/2/21, SCOTTSDALE.** 5-Day Plein-Air Workshop: Spring Training—Color Boot Camp at Scottsdale Artists' School. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Plein-air still life, landscape, head & figure.

Contact: Registrar, Scottsdale Artists' School, 800/333-5707 - info@ScottsdaleArtSchool.org

### CALIFORNIA

#### Camille Przewodek

**JANUARY-DECEMBER, 2020-2021, PETALUMA.**

In addition to my workshops, I teach regular weekly classes at my Petaluma studio in Northern California. Mondays with Camille is an ongoing landscape and still life class. Friday Morning Figure Class is held outdoors when weather permits. View an up-to-date schedule on the Classes & Workshops page at my website: [www.przewodek.com](http://www.przewodek.com)

**8/10-8/14/20, PETALUMA.** 5-Day Plein-Air Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oils preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Plein-air still life, landscape, head & figure.

Contact: Camille, 707/762-4125; [fineart@sonic.net](mailto:fineart@sonic.net); [www.przewodek.com](http://www.przewodek.com)

**6/14-6/18/21, PETALUMA.** 5-Day Plein-Air Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Plein-air still life, landscape, head & figure.

Contact: Camille, 707/762-4125; [fineart@sonic.net](mailto:fineart@sonic.net); [www.przewodek.com](http://www.przewodek.com)

**8/9-8/13/21, PETALUMA.** 5-Day Plein-Air Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Plein-air still life, landscape, head & figure.

Contact: Camille, 707/762-4125; [fineart@sonic.net](mailto:fineart@sonic.net); [www.przewodek.com](http://www.przewodek.com)

### FLORIDA

#### William Schneider

**1/19-22/21, BONITA SPRINGS**

Sensitive Portraits and Figures, Center for the Arts, Bonita Springs, FL (239) 495-8989

### MICHIGAN

#### William Schneider

**9/9-9/12/20 LOWELL**

Expressive Heads and Hands, Franciscan Life Process Center, Lowell, MI.

Contact: Kathy Bechtel (616) 897-7842



## MASSACHUSETTS

### Camille Przewodek

**7/19–7/23/21, PROVINCETOWN.** 5-Day Plein-Air Landscape & Figure Workshop. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Contact: Cape School of Art, 617/717-9568; or fill out the contact form at [www.CapeSchoolofArt.org/contact/](http://www.CapeSchoolofArt.org/contact/)

## MINNESOTA

### Camille Przewodek

**8/24–8/28/20, ROCHESTER.** 5-Day Plein-Air Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Plein-air still life, landscape, head & figure.

Contact: Camille, 707/762-4125; [fineart@sonic.net](mailto:fineart@sonic.net); [www.przewodek.com](http://www.przewodek.com)

## NEW YORK

### Hudson River Valley Art Workshops

**AUG 16-22, 2020** Seth Apter  
**AUG 30-SEP 5, 2020** Margaret Dyer  
**SEP 13-19, 2020** Elizabeth St Hilaire  
**SEP 20-26, 2020** Christine Camilleri  
**SEP 27-OCT 3, 2020** Richard McKinley  
**OCT 4-10, 2020** Skip Lawrence  
**MAR 27-31, 2021** Howard Rose  
**APR 7-11, 2021** Alvaro Castagnet  
**APR 25-MAY 1, 2021** Sally Strand  
**MAY 9-15, 2021** Robert Burrridge  
**MAY 19-23, 2021** Barbara Nechis  
**MAY 23-29, 2021** John MacDonald  
**MAY 29-JUN 2, 2021** Margaret Evans  
**JUN 2-6, 2021** Melanie Morris  
**JUN 13-19, 2021** Jane Davies  
**JUN 20-26, 2021** Debora Stewart  
**JUN 26-30, 2021** Patti Mollica  
**JUL 11-17, 2021** Margaret Dyer  
**JUL 18-24, 2021** Michael Solovyev  
**JUL 25-31, 2021** Kim English  
 Contact: 888/665-0044, [info@artworkshops.com](mailto:info@artworkshops.com) or [www.artworkshops.com](http://www.artworkshops.com)

## NORTH CAROLINA

### Camille Przewodek

**9/23-9/26/20, SOUTHEAST CHARLOTTE.** 4-Day Plein-Air Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful.  
 Contact: Shirley Harris, [4shirleyart@gmail.com](mailto:4shirleyart@gmail.com), (704) 607-6046, or register directly at <https://awardwinningartistworkshops.com/workshop/18437/a-new-way-of-seeing-color-master-colorist-camille-przewodek>

### Kanuga Watermedia Workshops

**4/10 - 4/16/21, HENDERSONVILLE.** Held at the Kanuga Conference Center in the Blue Ridge Mountains of North Carolina. We offer 5 full days of instruction by 11 award-winning instructors. Painting is always a learning experience. Our goal is to help painters sharpen their critical awareness and discover painting gratification. Class sizes range from 12 to a maximum of 24 students. Each student selects one instructor for the entire week. New this year - Open Studio, for those who wish to paint on their own. Meals and lodging are included. (Commuter option available.)  
 Contact: 615-202-0281, [KanugaWW@gmail.com](mailto:KanugaWW@gmail.com) or [kanugawatermediaworkshops.com](http://kanugawatermediaworkshops.com)

## TENNESSEE

### Camille Przewodek

**9/20–9/23/21 NASHVILLE.** 4-Day Plein-Air Workshop/Color Boot Camp. Discover and develop a new way of seeing and painting color. All levels, oil preferred. Color that expresses the light key of nature can make any subject strikingly beautiful. Still life, landscape, head & figure.  
 Contact: Camille, 707/762-4125; [fineart@sonic.net](mailto:fineart@sonic.net); [www.przewodek.com](http://www.przewodek.com) or Jeanie Smith, Warehouse 521, 615/337-2570 [warehouse521@gmail.com](mailto:warehouse521@gmail.com)

## UTAH

### William Schneider

**10/20-10/21/20 ST. GEORGE**  
 Loosen up, Illume Gallery, St. George, UT.  
 Contact Liz Ahrens (231) 881-7685

## INTERNATIONAL FRANCE

### Cerulean Blue Enterprises

**PORT AVEN,** Can't find a workshop that fits your budget or schedule? Plan your own painting vacation with our Trip Guide for Artists! Visit a beautiful little village in France that once drew some of the most well known artists of the 19th century: Paul Gauguin, Émile Bernard, Paul Sérusier and many more. Light your creative fires while immersing yourself in the incredible art history of one of the prettiest towns in France. Our Guide includes GPS painting locations, detailed itineraries accommodations, travel and logistics information — everything you need to create your own, private art holiday! (Instructors and group leaders: Our Guides are a perfect planning tool for your next workshop!) [www.ceruleanbluetrips.com/blog/pont-aven-art-retreats](http://www.ceruleanbluetrips.com/blog/pont-aven-art-retreats)  
**FAIRYTALE CASTLES OF THE LOIRE VALLEY,** Can't find a workshop that fits your budget or schedule? Plan your own painting vacation with our Trip Guide for Artists to the Loire Valley! Our Guide includes detailed itineraries, GPS painting locations, accommodations, travel and logistics information — everything you need to create your own, private art holiday! Spark your creativity and passion as you capture the region's most stunning fairytale castles and landscapes on your canvas! (Instructors and group leaders: Our Guides are a perfect planning tool for your next workshop!) [www.ceruleanbluetrips.com/blog/fairy-tale-castles-in-france-art-retreats](http://www.ceruleanbluetrips.com/blog/fairy-tale-castles-in-france-art-retreats)

**RUGGED COASTLINES OF BRITTANY,** Can't find a workshop that fits your budget or schedule? Use our Trip Guide for Artists to plan your own painting vacation to Brittany's northern coast, a magical place that has drawn artist throughout the ages (Gauguin, Pissaro, Sargent, Monet, and more!) Here you'll find pretty port towns; pristine beaches, dramatic skies and seas, and ancient stones (think Stonehenge only smaller!). Our Guide includes detailed itineraries, GPS painting locations, accommodations, travel and logistics information — everything you need to create your own, private art holiday! (Instructors and group leaders: Our Guides are a perfect planning tool for your next workshop!) [www.ceruleanbluetrips.com/blog/brittany-northern-coast-art-retreats](http://www.ceruleanbluetrips.com/blog/brittany-northern-coast-art-retreats)

**VAN GOGH IN FRANCE:** Follow in the footsteps of Van Gogh and Gauguin! In the fall of 1888, Vincent van Gogh and Paul Gauguin lived together in Arles, France. The result was one of the most astonishing outpourings of masterpieces in history. And then Vincent cut off his ear, setting off a series of dramatic events that would ultimately end in his death just two years later. Our Guide includes everything you need to follow in their footsteps and paint in the very same spots: detailed itineraries, GPS painting locations, accommodations, travel and logistics information, and more! (Instructors and group leaders: Our Guides are a perfect planning tool for your next workshop!) [www.ceruleanbluetrips.com/blog/van-gogh-in-arles-art-retreat](http://www.ceruleanbluetrips.com/blog/van-gogh-in-arles-art-retreat)

**LAVENDER FIELDS OF FRANCE:** Can't find a workshop that fits your budget or schedule? Plan your own painting vacation to the lavender fields of France with our Trip Guide for Artists! Our Guide includes GPS painting locations, detailed itineraries (to the thick of the action as well as quieter, off-the-beaten-track destinations), accommodations, travel and logistics information — everything you need to create your own, private art holiday! (Instructors and group leaders: Our Guides are a perfect planning tool for your next workshop!) [www.ceruleanbluetrips.com/blog/lavender-fields-france-art-retreats](http://www.ceruleanbluetrips.com/blog/lavender-fields-france-art-retreats)

### Workshops in France

Instructed Workshops. Workshops in France  
 Paint with exceptional master painters in France. Perfectly-balanced painting workshops with instruction and total immersion in French life. All-inclusive: instruction, food, wine, accommodation at the Chateau, except air-fare.  
**9/16 - 9/25, 2020 ROSE FRANTZEN.** Paint Provence – 10 days painting Provence at chateau workshop with award winning artists in France.

<https://workshopsinfrance.com/>  
**9/27 - 10/6, 2020 AMERICANS IN PARIS.** Instructors: Casey Childs, David Gray, Michelle Dunaway, Olga Krison, Vanessa Rothe. Painting Figures in Provence- 10 days painting experience in French Chateau. <https://workshopsinfrance.com/>

**10/22 - 10/31, 2020 SUSAN LYON AND SCOTT BURDICK PAINTS PROVENCE.** 10 days painting Provence at chateau workshop with award winning artists in France. <https://workshopsinfrance.com/>

**5/6 - 5/15, 2021 RAY ROBERTS AND PEGGI KROLL ROBERTS PAINTS PROVENCE.** 10 days Chateau Workshop, teaching painting en plein air. <https://workshopsinfrance.com/>

**5/27 - 6/6, 2021 STEWART WHITE WATERCOLOR PAINTING IN PROVENCE.** 10 days Chateau Workshop, painting en plein air with experienced watercolor painter. <https://workshopsinfrance.com/>

**9/2 - 9/11, 2021 JOSEPH ZBUKVIC PAINTS PROVENCE** 10 days Chateau Workshop, painting en plein air with watercolor master.

<https://workshopsinfrance.com/>  
**9/14 - 9/23, 2021 MARC HANSON AND DOTTIE LEATHERWOOD PAINTING IN TANDEM PROVENCE** 10 days Chateau Workshop, teaching painting en plein air. <https://workshopsinfrance.com/>

**9/26 - 10/5, 2021 JOSH CLARE PAINTS FIGURES AND LANDSCAPES, EN PLEIN AIR. PROVENCE.** 10 days Chateau Workshop. <https://workshopsinfrance.com/> Contact Alina 818 533 2363 [alina@workshopsinfrance.com](mailto:alina@workshopsinfrance.com)

### Workshops in France

Art Retreats  
 Chateau art retreat in Provence. Distraction-free paradise for artists. Friendly, fabulous food, wine, accommodation in the Château and transportation to beautiful painting locations. All-inclusive retreat except airfare.  
**6/9 - 6/18, 2021 PROVENCE LAVENDER SEASON.** 10 days. The Mediterranean to medieval villages. All media. Paint and sketch side-by-side with artists. <https://workshopsinfrance.com/>  
 Contact Alina 818 533 2363 [alina@workshopsinfrance.com](mailto:alina@workshopsinfrance.com)

## ENGLAND

### Cerulean Blue Enterprises

**ENGLISH GARDENS, CORNWALL,** Can't find a workshop that fits your budget or schedule? Plan your own painting vacation with our Trip Guide for Artists! Paint the stunning gardens of Cornwall, England! National Geo calls this area one of the 50 best drives of a lifetime: Quaint seaside villages, verdant countryside dotted with Celtic ruins, and the most beautiful gardens in all of England! Our Guide includes GPS painting locations, detailed itineraries accommodations, travel and logistics information — everything you need to create your own, private art holiday! (Instructors and group leaders: Our Guides are a perfect planning tool for your next workshop!) [www.ceruleanbluetrips.com/blog/english-gardens-of-cornwall-art-retreats](http://www.ceruleanbluetrips.com/blog/english-gardens-of-cornwall-art-retreats)

## ITALY

### Cerulean Blue Enterprises

**AMALFI COAST ISLAND HOPPER,** Can't find a workshop that fits your budget or schedule? Plan your own painting vacation to the Amalfi Coast with our Trip Guide for Artists! Spend some quality “me” time, painting in the cliff-top village of Ravello and hopping the ferry to nearby islands. Our Guide provides everything you need to know, including GPS painting locations, detailed itineraries, accommodations, travel and logistics information and more. (Instructors and group leaders: Our Guides are a perfect planning tool for your next workshop!) [www.ceruleanbluetrips.com/blog/amalfi-coast-1-art-retreats](http://www.ceruleanbluetrips.com/blog/amalfi-coast-1-art-retreats)

**TUSCANY PAINT & LEARN, ITALY:** Can't find a workshop that fits your budget or schedule? Plan your own painting vacation with our Trip Guide for Artists to Tuscany! Our Guide includes detailed itineraries, GPS painting locations, accommodations, travel and logistics information — everything you need to create your own, private art holiday! Our Tuscany Paint & Learn itineraries combine painting time in the Tuscan countryside with unique learning opportunities in the city of Florence, birthplace of the Renaissance. Great for those traveling with a non-painting partner! (Instructors and group leaders: Our Guides are a perfect planning tool for your next workshop!) [www.ceruleanbluetrips.com/blog/tuscany-paint-and-learn-art-retreats](http://www.ceruleanbluetrips.com/blog/tuscany-paint-and-learn-art-retreats)

### Workshops in France

Join Italy's art retreat in Tuscany. Magnificent Estate. Enchanting accommodations, all meals, wine, and transportation to beautiful painting locations included with exception of airfare.

**10/11-10/20 2020.** 10 days. Art Retreat. Italy. All media. Paint and sketch side-by-side with artists.

<https://workshopsinfrance.com/>  
**10/13-10/22 2021.** 10 days. Art Retreat. Italy. All media. Paint and sketch side-by-side with artists.

<https://workshopsinfrance.com/>  
 Contact Alina 818 533 2363 [alina@workshopsinfrance.com](mailto:alina@workshopsinfrance.com)

## SCOTLAND

### Workshops in France

Workshops in Scotland Art Retreats  
 Join Scotland's art retreat. Magnificent glens, coastal villages, Outlander country and the best of Scotland. Comfortable accommodations, all meals, wine, and transportation included with exception of airfare.  
**7/9 - 7/18, 2021.** Quang Ho and Adrienne Stein Masterclass and Retreat. 10 days on magnificent Scottish Estate in Angus, Scotland. <https://workshopsinfrance.com/>  
 Contact Alina 818 533 2363 [alina@workshopsinfrance.com](mailto:alina@workshopsinfrance.com)



# WORKSHOPS 2020-2021

## ONLINE

### Camille Przewodek

Mondays & Tuesdays with Camille  
LDL (Long Distance Learning) is a program for further developing a new way of seeing and painting color. Online instruction/critiques are scheduled on Monday and Tuesday afternoons, from 1 to 5 pm (Pacific Time) for painters who are unable to come to a workshop, or to continue their studies at my regular Monday morning classes in Petaluma CA. Plein-air still life, landscape, head & figure. Please see website for updated schedule and details.  
Contact: Camille Przewodek, 707/762-4125; fineart@sonic.net; www.przewodek.com

### Stan Sperlak

See website stansperlak.com for current dates/ workshops due to the present situation.

## Call For Entries

### DIGITAL DEADLINE: SEPTEMBER 5, 2020

#### AUDUBON ARTISTS 78TH ANNUAL EXHIBITION

AUDUBON ARTISTS at The Salmagundi Club, NYC  
47 Fifth Avenue, New York, NY 10003.  
November 1, 2020 - December 31, 2020 Acceptance Notification/Associate Members: Oct.1st  
Awards Notification: Oct.31, 2020. Over \$20,000 in cash, medals & merchandise awards. Open to Audubon Artists Elected and Associate Members residing in the USA \*\*ONLINE ENTRY PROCESS\*\* June 1st to Sept. 5th.

\*\*JPEG IMAGES REQUIRED FROM ALL MEMBERS\*\*

• Registration: To obtain Prospectus:  
(www.audubonartists.org)• All exhibitors must pay \$30 Entry Fee \*\*ELECTED MEMBERS ARE JURY FREE THIS YEAR\*\* Medium Categories • Aquamedia • Collage & Mixed Media • Graphics • Oils/Acrylics • Pastels • Sculpture \* DUES REQUIREMENTS for FISCAL YEAR JULY 1st, 2020 TO JUNE 30TH 2021  
Elected Member Dues: \$70  
Associate Member Dues: \$40  
Honorary Members: Dues Exempt  
Artists must pay Current or Arrears dues to participate in the Exhibit.  
\*\*\*NEW ASSOCIATES WELCOME TO ENTER\*\*\*  
Awards Jurors — To be announced

### DEADLINE: SEPTEMBER 12, 2020

#### DEGAS PASTEL SOCIETY 18TH BIENNIAL NATIONAL

EXHIBITION. New Orleans, LA November 2-30, 2020.  
Judge/Juror: Lyn Asselta. Over \$5000 (including two \$1000 Awards of Exceptional Merit and two \$500 Awards of Excellence.) Enter online at www.showsubmit.com. Additional information can be found at: www.degaspastelsociety.org

### DEADLINE: SEPTEMBER 23, 2020

#### PLACERVILLE ARTS ASSOCIATION, 54TH NATIONAL

MOTHER LODGE ART EXHIBITION. Sacramento Fine Arts Center, Ca. Show dates November 23-29, 2020.  
Juror/Judge of awards is California State University professor Andrew Connelly. Anticipate awards valued at \$3,000.  
Entry guidelines/prospectus are available at www.placervillearts.com.



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For individual artists & group leaders



Huntsville Museum of Art  
**Master Artist Workshops**  
Huntsville, AL | 256.535.6372 | hsvmuseum.org



**WILLIAM A. SCHNEIDER**  
AISM, IAPS-MC, PSA-MP  
**September 9 – 12, 2020**, Expressive Heads and Hands, Franciscan Life Process Center, Lowell, MI, Contact: Kathy Bechtel (616) 897-7842  
**October 20 -21, 2020** Loosen Up, Illume Gallery, St. George, UT, Contact: Liz Ahrens (231) 881-7685  
(in conjunction with the American Impressionist Society National Show)  
**January 19 - 22, 2021** Sensitive Portraits and Figures, Center for the Arts, Bonita Springs, FL (239) 495-8989



**CAMILLE PRZEWODEK**  
"Painting Light: The Cape School Method"  
Instructional Media — Online Classes  
**Long Distance Learning (LDL)**  
My online color critique program (previously available only to 5-day workshop attendees) is now open to ALL students  
Camille Przewodek  
california plein-air colorist  
**2020 PLEIN-AIR COLOR WORKSHOPS**  
August 10-14 — Petaluma CA  
September 23-26 — Charlotte NC  
www.przewodek.com 707.762.4125  
PERFECT FOR PLEIN-AIR **Paint-Saver Palette™**  
Stores in freezer — Made in USA



# KANUGA

## 2021 WATERMEDIA WORKSHOPS

Hendersonville, North Carolina

**April 10-16, 2021**  
(Instruction - 4/11 - 4/15)

**Joan Fullerton**  
**Jessica Kovan**  
**Stan Kurth**  
**Alexis Lavine**  
**Spencer Meagher**  
**Mark Mehaffey**  
**Nancie King Mertz**  
**Larry Moore**  
**Jean Pederson**  
**Richard Stephens**  
**Ron Stocke**

**PLUS Open Studio**

[KanugaWatermediaWorkshops.com](http://KanugaWatermediaWorkshops.com)  
[KanugaWW@gmail.com](mailto:KanugaWW@gmail.com)

## HUDSON RIVER VALLEY ART WORKSHOPS



*Learning, Laughter,  
and Friendships in an  
Inspiring & Inviting  
Environment*

**Call Toll-Free 1-888-665-0044**

Seth Apter	Aug 16-22, 2020
Margaret Dyer	Aug 30-Sep 5, 2020
Retreat Week	Sep 6-12, 2020
Elizabeth St Hilaire	Sep 13-19, 2020
Christine Camilleri	Sep 20-26, 2020
Richard McKinley	Sep 27-Oct 3, 2020
Skip Lawrence	Oct 4-10, 2020
Alvaro Castagnet	Apr 7-11, 2021
Sally Strand	Apr 25-May 1, 2021
Robert Burrige	May 9-15, 2021
Barbara Nechis	May 19-23, 2021
John MacDonald	May 23-29, 2021
Margaret Evans	May 29-Jun 2, 2021
Melanie Morris	Jun 2-6, 2021
Jane Davies	Jun 13-19, 2021
Debora Stewart	Jun 20-26, 2021
Patti Mollica	Jun 26-30, 2021
Margaret Dyer	Jul 11-17, 2021
Michael Solovyev	Jul 18-24, 2021
Kim English	Jul 25-31, 2021

[artworkshops.com](http://artworkshops.com)

# 16<sup>th</sup> Annual Sedona Plein Air Festival

## SAVE THE DATE!

### October 24-31, 2020

## Workshops in Sedona!

**Betty Carr** October 19 – 21, 2020  
**Howard Carr** October 22 – 24, 2020  
**Lorenzo Chavez** October 22 – 24, 2020  
**Lyn Boyer** October 27 – 30, 2020  
**Kathryn Stats** November 1 – 3, 2020

## Field Expeditions

*Painting Adventure in Mexico*  
**Gretchen Lopez** November 17 – 24, 2020

*Grand Canyon: Painting from the Rim*  
**Bill Cramer** August 28 – 30, 2020

**sedona arts center**

**SedonaPleinAirFestival.org**



# Explore Watercolor Freedom

with Jean Haines' Video Collection

Immerse yourself in mindful, expressive instruction and workout your watercolors with world renowned artist, Jean Haines.

In this three video series, join Jean Haines as she shares her methods for creating beautiful, free-flowing watercolor paintings—no drawing required! From fun and simple exercises in color and brushwork to advanced techniques and challenges, the videos in this series will help you loosen up to find watercolor freedom.



## **Atmospheric Flowers**

Jean Haines teaches you how to paint any flower you see! Learn how to paint daffodils, delphinium, roses, and sunflowers while you push yourself to experiment with color, texture, and abstract effects.

## **Expressive Birds**

Learn to paint birds with Jean Haines—no sketching required! Strengthen your watercolor process with Jean's tips and techniques on capturing movement and color.

## **Watercolor Workout 2**

Master new watercolor skills with Jean Haines! Discover tips for working with color, including adding texture, color mixing, letting pigments interact, as well as working with water and gravity.

With this video series, explore a range of subjects along with gorgeous step-by-step projects packed full of tips and advice. Explore more inspiration and instruction from Jean Haines and discover many other instructors at [ArtistsNetwork.com](https://www.artistsnetwork.com)



# Workshops In France, Scotland, Italy

Paint & sketch side-by-side with artists in Scotland, Tuscany & the South of France. All-inclusive premier art retreats. All levels, all media.

**Retreats:**  
Italy Under the Tuscan Sky: Oct. 2020  
French Chateau Lavender: June 2021  
Heart of Scotland: June-July 2021  
**Workshops:**  
Quang Ho & Adrienne Stein,  
Joseph Zbukvic, Ray Roberts & Peggi Kroll Roberts,  
Marc Hanson & Dottie Leatherwood, Josh Clare



Small groups. Reserve your place now!  
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## WORKSHOPS ON ST. SIMONS ISLAND Sponsored by ANDERSON ART GALLERY



## 2020 & 2021 WORKSHOPS ON ST. SIMONS ISLAND, GEORGIA Sponsored by ANDERSON FINE ART GALLERY

### KATHY ANDERSON

Sept 24 ~ 26, 2020 ~ Thursady - Saturday  
Studio - Floral ~ Floral / Studio ~ Oil Medium ~ \$575

### PAUL BATCH

Oct. 22 ~ 24, 202 ~ Thursady - Saturday  
Studio - Landscape Luminism ~ Oil Medium ~ \$495.

### CHRIS GROVES & LARRY MOORE

Nov. 5 ~ 8, 2020 ~ Thursday - Sunday ~ Intensive 4-Days  
Design & Composition / Studio ~ All Medium ~\$650.

### LAUREL DANIEL

Nov. 12 - 14, 2020 ~ Thursday - Saturday  
Plein Air ~ Oil Medium ~ \$475.

### ALICE WILLIAMS #2

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Studio ~ Impressionism, Chroma & Composition / Studio ~ \$625

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Plein Air ~ Watercolor, Journaling ~ \$374

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May 27 - 29, 2021 ~ Thursday - Saturday  
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For Information or to Register Call:  
912.634.8414  
A non-refindable \$100 deposit is required to register and guarantee your place in a workshop  
www.AndersonFineArtGallery.com  
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# Lasting impression



## Women at Their Toilette

by Pablo Picasso (Spanish, 1881–1973)

1937–38; collage of cut-out wallpapers with gouache on paper, pasted on canvas 117¾x176⅓

MUSÉE NATIONAL PICASSO-PARIS

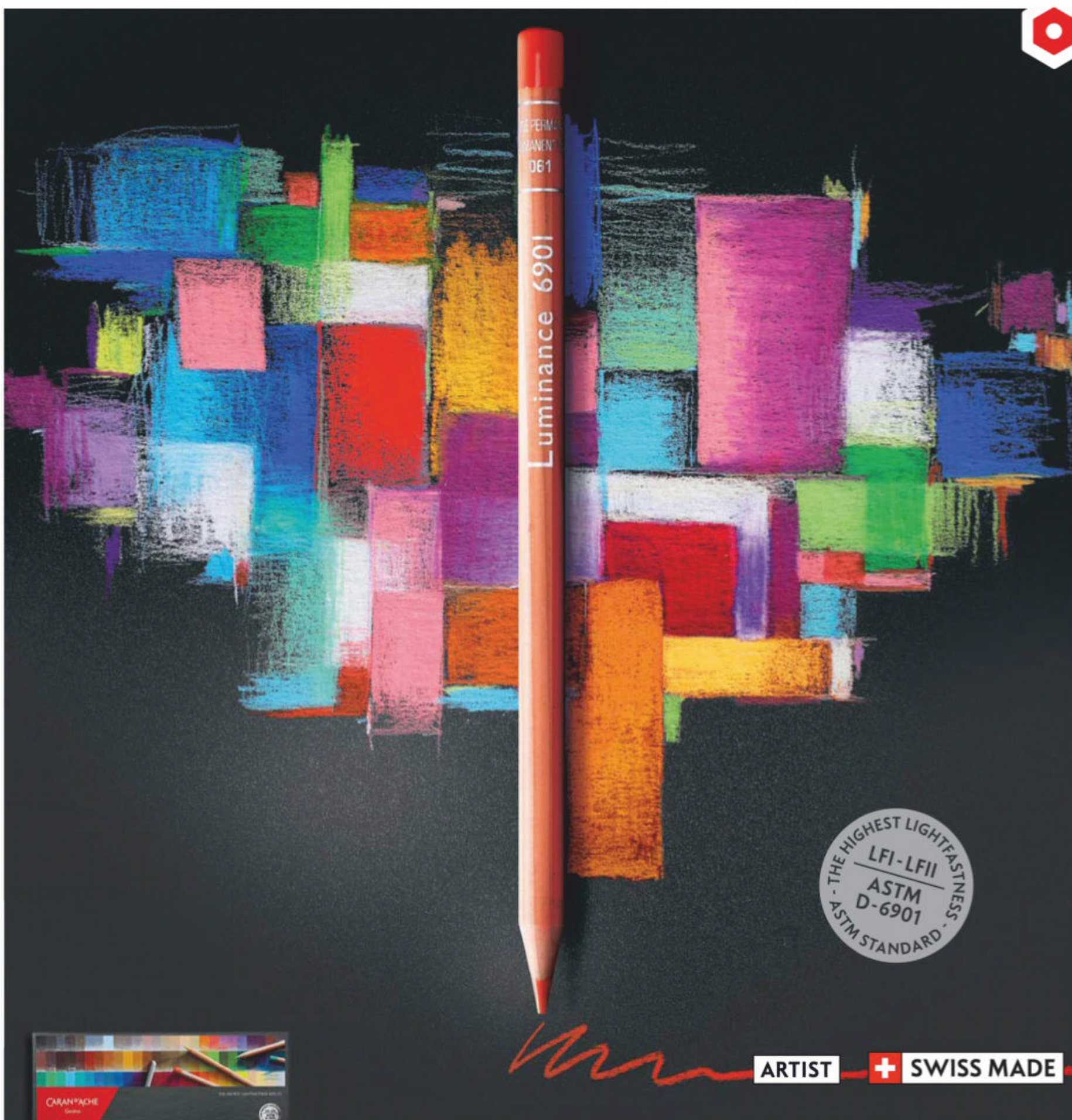
“Picasso assembled this monumental collage during the winter of 1937–38, using the large stockpile of samples he collected from wallpaper shops. The figures have been interpreted as portraits of his wife, Olga Khokhlova (left); photographer Dora Maar (center); and Marie-Thérèse Walter (right) holding what is perhaps a portrait of Picasso. The anxious woman in the center recalls the crying women in the artist’s *Guernica* and the figure in his *Weeping Woman* (Dora Maar) series. Picasso had used pieces of cut wallpaper when developing the composition for *Guernica*, including some of the same papers that appear in this collage.”

## WILLIAM ROBINSON

Senior Curator of Modern Art, Cleveland Museum of Art

*This collage is one of more than 300 works included in the new exhibition “Picasso and Paper,” organized by the Cleveland Museum of Art and the Royal Academy of Arts, London, in collaboration with the Musée national Picasso-Paris. See the exhibition at the Cleveland Museum of Art from September 22 through December 13, 2020.*





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